DOCUMENT RESUME

ED 045 669 TE 002 180

TITLE Elective English Program, Grades 9-12:
INSTITUTION Huntley Project Public Schools, Worden, Mont.
PUB DATE 70
NOTE 146p.

EDRS PRICE EDRS Price MF-$0.75 HC-$7.40
DESCRIPTORS Bibliographies, Composition (Literary), Course Objectives, *Curriculum Guides, Drama, *Elective Subjects, *English Curriculum, English Instruction, Fiction, Grammar, High School Curriculum, Language, Learning Motivation, *Literary Genres, *Literature, Poetry, Secondary Education, Units of Study (Subject Fields), Writing Skills

ABSTRACT

This literature-centered curriculum approach to English, grades 9-12, is proposed as a design to involve students in the learning experience. After an introductory explanation of the program's rationale and general procedures, each unit in the curriculum is outlined briefly; its content, objectives, suggested ability level, and procedures for teaching and testing are described; and a bibliography of instructional materials for students and teachers is listed. The course outline includes (1) preliminary required units in seventh and eighth grade English, which emphasize spelling, vocabulary, dictionary usage, library resources, grammar, speech, composition, and literary genre form, (2) a unit in the mechanics of English, required for students weak in the basics of grammar, (3) more than 40 elective [9-week] units in library resources; development of the language; composition; the research paper; creative writing; literary genres; American, European, Afro-American, and comparative literature; contemporary nonfiction; mythology; Shakespeare; the short story and novel; drama; poetry; speech; debate; the media; journalism; business and vocational English; and developmental and speed reading. (JB)

ED0 45669

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ELECTIVE ENGLISH PROGRAM GRADES 9-12

Huntley Project Public Schools
Worden, Montana

TE 002 180

COURSE OFFERINGS

Junior High

Seventh Grade English
Eighth Grade English

Language

Mechanics of English
Development of the Language
Library Resources

Composition

Composition I
Composition II
Composition III
Writing I
Writing II
Reseach Paper
Creative Writing I
Creative Writing II

Literature

Survey of Literature
Introduction to American Literature
Introduction to English Literature
European Literature I
European Literature II
Comparative Literature
Afro - American Literature
Contemporary Non-fiction
Mythology
Shakespeare I
Shakespeare II
Shakespeare III
Free Reading
Short Story I
Short Story II

Literature (cont.)

Novel I
Novel II
Drama I
Drama II
Drama III
Poetry I
Poetry II

Communications

Speech
Debate
Media
Developmental Reading
Speed Reading

Professional Courses

Business English I
Business English II
Vocational English I
Vocational English II
Journalism

A word of explanation ——

The following project came into being out of a very deep feeling on the part of the principal of a small rural high school and his English teachers that kids deserve something better from their school than they are getting. After hearing for the thousandth time that a cow does not care whether modifiers are misplaced or participles are dangling, it began to seem to us that that might possibly be true. But this hypothesis holds up only in reference to cows. It became more and more obvious that we had to convince our students that while cows need not be concerned about such things, kids do.

It was from the conviction that the traditional approach to the teaching of English is failing our students that the following literature-centered program was developed. No more, we hope, will too many young people sit through too many hours of classes that have nothing but boredom to offer them. Basically, this program is designed to consolidate the effects that the reading and discussion of literature introduce into students' minds. Steadily read and discussed, literature steadily feeds the mind; its potential is realized when it serves as a supplier of substance, idea, and inspiration for composition. By offering them relevant ideas to toss around, by giving them something to write about, by providing them with work that holds some interest for them, by encouraging active participation in every class, we hope to stimulate our students' learning.

It was felt that the student would have a better attitude toward a class if he chose it himself; therefore, a list of courses the school felt capable of offering was drawn up, and he is free to select whatever he feels will prove most helpful and interesting to him. While he is permitted quite a bit of freedom, he is expected to enroll in a variety of classes, rather than concentrating on a single area of study. He is also asked to take at least one unit of composition and is guided into the mechanics course if he shows weakness in basic grammar.

It is fortunate that the English teachers in the small school are able to know all the students and thus can evaluate their English skills without the use of testing devices. Larger schools may be required to use test scores and a writing sample to determine placement in classes. The guidance counselor may be called in if he has done testing for leveling.

Within this system the student is no longer placed in classes with no regard to his inherent ability or his interests. If he writes well he works with others who are as able as he and if he has trouble he is placed with others who have problems of the same nature. This system eliminates the difficulties of teaching a class that is made up of those who are desperately in need of direction, those who may receive some benefit from instruction, and those who have mastered the material and are resentful of the waste of their time.

In devising this program, we have sought to offer help to the poor student but at the same time to challenge the capable. To this end we have utilized the literature-centered approach; we are concerned with the engendering of ideas rather than the accumulation of memorized fact. It is true that the student will not be educated without the ammassing of details, but it is concepts that give meaning to the details - classes must be thought-centered. On the other hand, care must be taken to avoid the prolonged "bull session." The teacher must know in what direction the discussion is to go in order to attain the desired ends and must be sure his goals are achieved. Uncontrolled discussion is, at times, a strong motivational tool, but the teacher should usually have set objectives toward which he directs his students.

If there is one point we wish to emphasize it is the fact that these classes are for the students - not forums in which the teacher speaks endlessly on that which is important and interesting to him alone. Students must participate in class activities, for the kid involved in a discussion is a kid alive and thinking, and in this state he is bound to pick up at least a few odds and ends of knowledge. He is motivated to do the work of the class because he is interested and because he wants to make his contribution to the discussion.

The student enrolled under this plan is required to complete sixteen units of English to graduate. If a unit is not completed he has two weeks in which to do the work; if the course is not completed in this time, he receives an F. No credit is given for an F; he can repeat the unit or can select another. For a semester in which a unit is failed, a nine-week's grade is given; obviously the F must not be averaged with a passing grade in a second nine-week unit to afford a passing grade for the semester.

A unit in which a D is made may be repeated - again for credit - if the student feels that he would profit from such action. A course may be retaken only one time and only if the guiding teacher recommends such action.

It is quite apparent that the authors are somewhat doubtful about the merits of testing. Certainly we question the value of a semester exam in a program in which the semester may have included a course in grammar and one in Shakespeare. Although we do feel that in some specific courses tests have a part in pointing up failures in teaching or in indicating the need for additional information, it is generally our feeling that the teacher is capable of gauging the student's progress on the basis of his day-to-day performance in the classroom. We feel that tests serve only to pressure students and force cramming that does not result in any significant learning that is retained beyond the moment the test is turned in.

ACKNOWLEDGEMENTS

This work was made possible by ESEA Title V.

The authors would like to acknowledge the kind assistance of:

William L. Ferguson, Supervisor of English Department of Public Instruction, Helena, Montana

Harold F. Boe and the staff of the English Department, Custer County High School, Miles City, Montana.

Cliff Harkins; Robert Koeneman and the staff of the English Department, Sheridan High School, Sheridan, Wyoming.

Mr. T. Carl Johnson and the board of trustees, Huntley Project High School, Worden, Montana.

This program was designed and written by:

Calvin McRae, principal, and Joan O"Rourke (chairman), Barbara Green, Patricia Gruenert, Hazel Hoyt, and Margie Malmstrom, Huntley Project High School, Worden, Montana. Art work has been done by Jay Peterson.

SEVENTH GRADE ENGLISH

Course description

Seventh grade English encompasses within the year a program of work with the dictionary, spelling, vocabulary, grammar, library resources, speech, composition, and literature - short stories, drama, poetry, non-fiction, myths and legends and the novel.

Objectives

To meet the individual needs of the students by creating a course centered upon reading and composition within which the student grows in the basic skills of English. To prepare students to enter an elective English program at the high school level. To help the student become acquainted with the dictionary and grow skillful in its use; to progress through a comprehensive, graduated program of applicable spelling; to develop word-attack skills and a vocabulary suitable to his age and requirements; to learn to know his library, its facilities and how to use them; to become grounded in the basic elements of grammar; to develop self-confidence through speaking activities; to express himself through meaningful paragraphs; to learn to read for background enrichment, to obtain models for his writing and for personal pleasure; and to become acquainted with different types of literature - short stories, drama, poetry, non-fiction, muths and legends and the novel.

Course content

The course consists of work in the use of the dictionary; spelling; vocabulary; grammar - capitalization, punctuation, sentence types, parts of speech, and the parts of the sentence; use of the library; speaking before others; writing complete sentences, unified paragraphs, and reading for comprehension and appreciation of ideas.

This work is co-ordinated with vocational education and other academic subjects, e.g., spelling and vocabulary lists include works from the other areas of study; the library unit is taught throughout the year and may cover work being done for other classes; speech activities are built around library work, requiring that students give an oral report from the written report; somposition sometimes covers ideas that have interested or excited the students in their other classes; grammar exercises are related to students' interests, experiences, and other subject areas.

Main Materials

TEXT: Thrust. Galaxy Series. Robert C. Pooley, et al. Scott, Foresman & Company, Glenview, Illinois 60025, 1969.

Text: English Grammar & Composition. John E. Warriner, et al. Harcourt, Brace & World, Inc., New York, 1965.

Text: Speller-Sound and Sense in Spelling. Madden, Carlson, Yarborough. Harcourt, Brace & World., New York, 1964.

Methods - Dictionary

The course work is introduced by a unit on the dictionary. This does not mean, however, that the students do not use it after this unit is completed. Quite the contrary, the students are encouraged to use the dictionary as an everyday tool as they meet unfamiliar words in all areas of study.

This section goes into depth on what the dictionary is for and how it is used. The teacher explains the general information - entries at the front of the book and additions at the end, such as guide to pronunciation, explanatory notes, abbreviations used in this work, arbitrary signs and symbols, biographical names, pronouncing gazetteer, and pronouncing vocabulary of common English guide names. The symbols are lifted and worked on separately. Students cannot pronounce words if they do not know the sounds represented by the symbols. Use of flash cards or a big chart is helpful here. The class is broken into groups which work with tutors (better students or aides) and pronounce and do kinesthetic practice on the symbols. (If the students have had no work in phonics, they may have some trouble and require more work. But, hopefully, the elementary school has worked extensively on this phase of reading.)

The teacher gives details about grammar notations and word origins. Some words have interesting stories that may be pointed out. Students like these stories and will find it easier to remember words so illustrated. In working with definitions, students study the arrangement of definitions, usage labels, and geographical labels. To insure better understanding of meanings, a study of homonyms and synonyms is included.

A film, Dictionaries, and a transparency set are used during this unit. Both are colorful and most helpful. The transparency set is a reinforcement tool used to show the parts of the dictionary and how to use it.

Do not lecture to the students. The students are to work with the parts of the dictionary. The instructor must devise exercises from vocabulary lists and other subject areas for sections of the dictionary. Try to use words that appeal to the students, e.g. like-sounds, funny meanings, and like-spellings. One must make his own dictionary unit based on the classroom dictionary. The textbook has a dictionary unit which is used, but it should be supplemented. Unit testing is based on exercises that require a basic knowledge of the dictionary. This knowledge is not the kind the student can memorize for the test and then forget. He uses it throughout the year, and knows the teacher expects him to use it.

Materials

The Dictionary and The Language. Richard R. Lodwig & Eugene F. Barrett. Hayden Book Co., Inc., New York, 1969.

Troubleshooter: A Program in Basic English Skills. Patricia Ann Benner and Virginia L. Law. Houghton-Mifflin Co. Boston, 02107, 1969.

Film: "Dictionaries." Eye Gate House, Inc., Jamaica, New York, 11435.

Overhead: "Learning Look It Up Skills with the Dictionary." World Book Encyclopedia, Chicago.

Methods - Spelling & Vocabulary

The course work in spelling and vocabulary is closely associated; therefore, the two are handled as one section. Spelling and vocabulary are taught every week.

Begin with word-attack and word-mastery skills. The regular textbook has a good section on word attack which the teacher can build upon. One useful devise is a handout with Greek and Latin prefixes, roots, and suffixes, from which the teacher picks out a selection for the students to learn for the week. A spelling list, which uses these particles and incorporates such derivitive words from other subject areas, is compiled.

Other teachers are called upon for a list of words from their area. Sources of words would be: Montana history, world geography, math, science, business, home economics, drafting, vocational agriculture. The English teacher can then select the words he wishes to use for the spelling work. Remember to include some words which relate to the Greek and Latin particles. Words selected for the week's work are discussed in class and learned in conjunction with the Greek-Latin particles. After acquiring a background in word-attack skills, the students should be able to look at any word and figure out its meaning. They can then see the relationship between words and word-attack skills.

A pretest should be given on Wednesday and a final on Friday. It is most important that the students master the Greek and Latin particles early in the course, for without these, the students will not acquire necessary word-attack skills.

Materials

Programed Vocabulary. James I. Brown. Appleton-Century-Crofts, New York, 1964.

Programed Vocabulary. James I. Brown. Lyons and Carnahan, Inc., Wilkes-Barre, Pa., 1965.

Troubleshooter: A Program in Basic English Skills. Patricia Ann Benner and Virginia L. Law. Houghton-Mifflin Co., Boston 02107, 1969.

Language in Your Life. Bushman, Laser, and Tom. Harper & Row Publishers, New York, 1965.

Picturesque Word Origins. G. & C. Merriam Co., Springfield, Mass.

Methods - grammar

Grammar is an integral part of the year's work. In practice it generally works out that two or three periods a week are devoted in some part to the teaching of basic grammar. During these periods the students are instructed through the use of the textbook. Some of the textbook exercises are done orally to discover which points students are not understanding and some are assigned as homework. Work sheet exercises, explanations, and examples on the board come from the students' compositions and fields of interest. Exercise sheets are given out as homework several days a week.

Grammar is taught continuously through composition. The teacher takes advantage of every opportunity in this phase of the program to stress and reinforce learning in grammar. Grading can be based upon exercises and observation of the students' work.

Materials

Troubleshooter: A Program in Basic English Skills. Patricia Ann Benner and Virginia L. Law, Houghton-Mifflin & Co., Boston 02107, 1965.

Language in Your Life. Bushman, Laser, and Tom. Harper & Row Publishers, New York, 1965.

Methods - Library

Early in the year, a library unit is done. The extent of the unit will be dependent in part upon the library facilities available to the students. However, a generalized overview of basic library resources is given before the specific materials found in the library are investigated. Several short informative films are shown throughout the unit. The World Book Company has overheads for a library unit that are helpful here also.

Explain the use of the author, title, and subject cards. To apply this knowledge, the teacher can have the students make each kind of card from a book the student is interested in. To learn the Dewey-Decimal library card system, the students can work on committees to make posters for each category; e.g. Arts-Recreation, 700-799, might be represented by instruments and a fishing pole. This project would be an enjoyable, yet valuable, break from routine.

General selected references should be explained and students get practical experience with these by making reports for which they look up materials in the Readers' Guide, encyclopedias, etc. One device that is valuable is to incorporate this work with that of another class, having the students look up materials for reports or papers for some other area of study. Time must be spent in the library; the student should become well enough acquainted with the library that he can locate all the materials offered in the different sections.

The unit test is over general library resources and how they are used and specific information on materials actually in the library.

Materials

Films: "Introduction to the Library; The Card Catalog; Periodicals, References, & Indices; Selected reference Sources I: General; Selected Reference Sources II: Special." Eye Gate House, Inc., Jamaica, New York, 11435
Overheads: "Learning Look It Up Skills with the Encyclopedia." World Book Encyclopedia, Chicago.

Methods - Speech

Speech is to be integrated into the program throughout the year. The students are given an introduction to the different kinds of speeches, but are not asked to memorize the form of each. The student learns speech by speaking. The varying activities of the course make use of speaking wherever possible and occasionally the teacher takes a day to work specifically with speech.

The students should know that in order to communicate they must know themselves. They should recognize that it is by relating to others that this self-knowledge is gained. To begin with, the students give speeches through getting-acquainted activities, e.g., introduce self, interview a classmate, conduct panel interview, stage interview broadcasts. Although these are types of informative speeches, they are primarily done to get students interested in communicating successfully.

After this introduction to speech, the other experiences with speech can be related to other phases of the course, e.g., during the library unit the students can give an oral summary of their written reports. As the teacher takes every opportunity to make use of assignments made in other areas when teaching library skills, so does such work offer an excellent opportunity to make effective use in speech activity material that is meaningful and useful to the student. If a student tells his English class about the information he has gained in writing a report for geography, he has reinforced his learning of factual material for geography, his library skills, notetaking and writing skills, and speech.

Every effort should be made to make this an interesting experience in which the student gains self-confidence. Do not test specifically, but rather evaluate the student's interest, participation, and development.

Materials

The New American Speech. Wilhelmina G. Heede, et al. J.B. Lippincott Co., Philadelphia, 1968.

Speaking by Doing. William E. Buys. National Textbook Co., Skokie, Illinois, 1967.

Speak Up!. Helen Martin Adams and Thomas Clark Pollock. Macmillan Co., New York, 1964.

Your Speech. Francis Griffith, et al. Harcourt, Brace & World, Inc., New York, 1960.

Speech in Action. Karl F. Robinson, Charlotte Lee. Scott, Foresman and Company, Glenview, Illinois 60025, 1965.

Methods - Composition

Composition is taught on both a continuous basis and as an independent unit. One method used is a free and unrestricted assignment. Each student keeps a composition notebook in which he writes at least one page each week. This writing can be about anything without limit on length except the one page minimum. Because the papers are not read, they are recorded by a check rather than by grade. In following this procedure, be sure the students understand this. If they want their work graded they can so indicate. When the notebooks are turned in to be read, criticism is positive. When the students begin to realize they have important ideas (they come to feel this through teacher encouragement), the papers are turned in often. The main point here is to encourage the students' interest in writing.

As a unit, composition is used in conjunction with literature. For example - as the class is working with short stories, articles, or the novel, the students can write a personal experience, episode or news article. A news article might be taken from school activities. During the novel unit the students can write a script for a particular scene. This unit work will, of course, depend on ability, and the students may work on different writing assignments. The biggest job here is to encourage the student to express himself, then polish the apple.

Now and then the class is divided into groups to examine a student composition paper. The groups should look for content, grammar, color, uniformity, organization, etc. The discussion group's comments are written on a different paper and the two papers are then handed in.

The textbook sections on inferences, central ideas, and relationships apply to composition and add helpful ideas for students.

Grades are given on the assignments turned in and group discussion sessions are graded on their comments on the examined paper.

Materials

Breakthrough In Composition. Billings Public Schools, Billings, Montana,

LITERATURE

Methods - Short Story

The short story unit covers the stories in the literature book plus others by authors critically acclaimed as outstanding in the field. While the short story unit is being pursued, other aspects of the program are continued.

Before beginning the unit the students are given very elementary notes on what to look for in regard to form of the short story, requirements as to style, characterization, setting, theme, tone, plot, and point of view. As each story is discussed, the means by which the author conveys his message should be briefly pointed out and explained. The student becomes familiarized with these devices through class discussion. Suitable stories can lead to rewriting of news articles, one-act plays, or oral reading.

Emphasis is greatest on the student's participation in the class and an indication through class discussion that he is reading and understanding the stories. Testing, if any, is limited to a written evaluation of the short story.

Materials

Introduction to the Short Story. Crosby E. Redman. McCormick-Mathers Publishing Co., Inc., Wichita, Kansas, 1965.

Reading Modern Short Stories. Jarvis A. Thurston. Scott Foresman and Co., Chicago, 1965.

Methods - Drama

The two short plays found in the literature book are read in class.

The unit is kept very simple but interesting. The plays are assigned for outside reading and brought back to class where the teacher reads the play with the students following the text and guides the students through discussion of the ideas encountered. Explanations necessary to the understanding of these ideas are given by the teacher. The students can then be assigned parts of the play for presentation in class. Students who respond to this form should be encouraged to read at least one longer play as part of their outside reading program. A good choice for this activity is The Diary of Anne Frank.

Be concerned with the students' understanding of a play as a living story. They should see the universal message and relate to the ideas of the dramatist.

Materials

Drama. Otto Reinert. Little, Brown, and Co., Boston, 1964.

Methods - Poetry

The prime concern, especially at this level, is to allow the student to judge for himself what he likes and dislikes. However, he must also understand what he reads; he must, consequently, be carefully guided. While explaining the author's intent, the teacher must also explain that his interpretation is a personal evaluation. A student may react much differently, but the teacher is not to inflict his personal taste upon the student. The poems assigned or those brought in by the students should be discussed with a great deal of freedom and with the students giving their reactions to the poems. A comparison of two poems will help to encourage students' discussion. Recordings assist the discussion and show the student what mood and meaning the poet had in mind, especially if he is reading his own work.

The kinds of poetry are introduced--narrative and dramatic poems, songs and lyrics, poems of experience or observation, satire or irony-- and examples are read.

The student will be encouraged to write poems and to learn that some ideas are best expressed through verse. Only when the student is ready will the class give him an evaluation of his poetry. The criticism should be constructive so as not to discourage him.

Memorization of poems and working with the mechanics of poetry frighten the students away. It is probably wise for the teacher to explain such aspects of poetic principle as form, meter, figures of speech, rhythm and rhyme. Grades are based on interest, class participation, the student's efforts to write poetry, and his contribution of poems from outside materials.

Materials

"Notes on Teaching Poetry". Carol Marshall. Literature Today, number nine, Houghton Mifflin Co., Boston, 1969.

Designs in Poetry. R. Stanley Peterson. Macmillan Co., New York, 1968.

Poetry: A Modern Guide to Its Understanding & Enjoyment. Elizabeth Drew. W.W. Norton & Co., Inc., New York, 1959.

Edna St. Vincent Millay's Poems Selected for Young People. Harper & Row, Publishers, New York, 1951.

Reading Poetry. Joseph Satin. Houghton Mifflin Co., Boston, 1964.

Poetry: An Introduction to Its Form and Art. Frieman and McLaughlin. Harper & Row, Publishers, New York, 1963.

Sound and Sense-An Introduction to Poetry. Laurence Perrine. Harcourt, Brace and World, Inc., New York, 1963.

The Golden Treasury of the Best Songs & Lyrical Poems. Oscar Williams. The New American Library of World Literature, Inc., New York, 1953.

Films and recordings: "How to Read and Understand Poetry (2r. 2f.) Robert Frost Reads His Poetry (1r); Carl Sandburg Reading (1r); Emily Dickinson, A Self Portrait (1r)."

Methods - Nonfiction

Nonfiction introduces the student to a world of ideas. The unit focuses upon helping him discover and understand concepts, instead of upon the actions and characterizations he is accustomed to dealing with.

Materials contained in the text include a wide variety of types: character, biographical, and autobiographical sketches; adventure; personal accounts; articles on animal life, and informational writing. This unit requires close supervision by the teacher in the classroom, for it is the first time the student has come into contact with a substantial body of writing of this type. The method generally followed is that of reading and discussing in the classroom. The teacher should make an effort to involve the students in outside reading of this same type while this unit is going on in class.

Some suggestions for this reading might be;
Sitting Bull - Champion of the Sioux, Vestal
We Pointed Them North, Smith
St. Joan of Arc, John Beevers
Northern Nuse, Merrick
George Washington Carver, Holt
Davy Crockett, Rourke
Buffalo Bill, Garst
and others of this type and degree.

Methods - Myths and Legends

The myths and legends unit is taught for pleasure. When presented with this objective, the students maintain interest and learn more. Because there is no textbook, the unit is built by the teacher. From the variety of books available, the teacher collects the myths, legends and fables most familiar and appealing to the student. In class reading by the teacher is followed by discussion. With the emphasis in this unit on enjoyment, storytelling is used frequently. The students can contribute to the unit by giving short reports and putting on skits. The distinction between gods and heroes should be made clear and the teacher should explain the difference between myth and those stories which are considered to have a basis in historical fact. Aesop's Fables are also presented during this unit. These are familiar to the students and are easy for them to understand. Students could make up their own fables and might try writing a myth or legend involving one of the gods or heroes discussed.

Grading is based on class participation, extra work, and writing. There need not be formal testing as this unit is very simple. This unit should serve as an adequate introduction to the more advanced mythology course at the high school level.

Materials

Myths and Their Meaning. Max J. Herzberg. Allyn & Bacon, Boston, 1928.

Words from the Myths. Isaac Asimov. Houghton-Mifflin Co., Boston, 1961.

Greek Gods and Heroes. Robert Graves. Doubleday & Co., Inc., Garden City, New York, 1960.

Northland Heroes. Florence Holbrook. Houghton Mifflin Co., Boston, 1905.

Book of Greek Myths. Ingri and Edgar Parin D'Aulaire. Doubleday and Co., Inc., Garden City, New York, 1962.

Fables of Aesop. Sir Roger L'Estrange. Dover Publication, Inc., New York, 1967.

Methods - Novel

The novel unit covers the brief novel, Herbies's Ride, included in the text. It is presented to the students with some background on the author and his subject.

Reading assignments are done outside of class, and class time is generally utilized for discussion. Ideas are important, for it is by talking about ideas that students become involved. The teacher, however, deals briefly - more or less in passing - with the elements of writing: form and style, setting, characterization, plot and theme, and directs the attention of the class to these aspects of the novel.

At this level a critical evaluation of the novel by the student is not wise. Rather, a writing assignment can be made to relate the events or ideas of the novel to the student's life and thoughts.

Grading is based on the student's contribution to class discussion and the writing he does. Also, one must be aware of the student's growth in the appreciation of literature.

Materials

The Forms of Fiction. John Gardner and Lennis Dunlap. Random House. New York, 1962.

Outside Reading:

Abe Lincoln Grows Up - Sandburg
Alice Adams - Tarkington
Alice in Wonderland - Carroll
Anne Frank: The Diary of a Young Girl - Frank
Around the World in Eighty Days - Verne
Babe Ruth Story, The - Ruth
Big Red - Kjelgaard
Black Arrow, The - Stevenson
Black Beauty - Sewell
Born Free - Adamson
Call of the Wild - London
Cheaper by the Dozen - Gilbreth and Carey
Covered Wagon, The - Hough
Crash Club - Felsen
Cross Creek - Rawlings
Egg and I, The - MacDonald
Flowers for Algernon - Keyes
Friendly Persuasion, The - West
Good Morning, Miss Dove - Patton
Heidi - Spyri
Hercules and Other Tales - Coolidge
Hot Rod - Felsen
Huckleberry Finn - Twain
I Remember Mama - Van Druten
Irish Red - Kjelgaard
Jackie Robinson - Shapiro
Jim Thorpe - Schoor
Jungle Books, The - Kipling

Junior Miss - Benson
Karen - Killilea
Kidnapped - Stevenson
Kim - Kipling
Lassie Come Home - Knight
Life with Father - Day
Light in the Forest - Richter
Old Yeller - Gipson
Oregon Trail, The - Parkman
Penrod - Tarkington
Pro Quarterback - Tittle and Liss
PT 109 - Donovan
Ramona - Jackson
Rascal - North
Rebecca of Sunnybrook Farm - Wiggin
Red Car, The - Stanford
Red Pony, The - Steinbeck
Road Race - Harkins
Robin Hood - Vivian
Seventeen - Tarkington
Shane - Schaefer
Smokey - James
So Big - Ferber
Street Rod - Felsen
Swiss Family Robinson - Wyss
True Grit - Portis
20,000 Leagues Under the Sea - Verne
Twilight Zone, The - Serling
Voice of Bugle Ann, The - Kantor
White Fang - London
Wilt Chamberlain - Sullivan
Wind in the Willows - Grahame
Yearling, The - Rawlings

Methods - Supplementary Reading

Throughout the course work, outside reading should be taking place. Reading is highly individualized and may take extra time until the teacher has each student on a path that will be of help to him. If possible, check the reading diagnostic tests of each student and proceed from there. Post in the room or library and give as a handout a list of all books in the library that are for seventh grade level. Within this list include a few below-average and some above-average books. If the library has high interest, low-level reading, be sure these are included. Book clubs can be used, too. Allow the student to read what he is interested in. If he reads funny books, or elementary books or anything - fine, but let him read. Eventually he will begin to progress and will also want to share his book with others. The idea of sharing books can be developed by having groups of students with like interests discuss their books. Later the groups may be integrated. So students can remember what books they have read and what the book is about, have them keep index cards or a record of some form to act as a recall. Grades need not be given, but will come later when the group discussions are taking place. The text has two sections - Purpose and Inventory - which apply to the reading phase. This should be discussed before any appreciable amount of reading is done.

Evaluation

The grading during and at the conclusion of this course will be based upon unit testing. Spelling is tested weekly; in general, other testing is done at the completion of the major, concentrated effort in each area of study. Semester testing is done but is restricted to only the continuing programs - spelling, grammar, and dictionary study. Reading is evaluated on the basis of growth as indicated through discussion.

EIGHTH GRADE ENGLISH

Course description

The eighth grade English program is based on the learning and background that the student received in the seventh grade. The same units are taught with the addition of new and more mature material and the students are provided with activities suitable to their age level.

Objectives

To meet the individual needs of the students by continuing a course centered upon reading and composition within which the student increases his English skills. To ground him well in the basics of English in preparation for a program which assumes that the student is capable in this area. To encourage the student to use the dictionary throughout all of his course work; to utilize the library more often; to review the basic elements of grammar; to gain self-reliance through speaking and doing activities; to continue spelling, work-attack skills, and vocabulary study; and to build upon the writing skills developed in the seventh grade to the end that the students are able to combine paragraphs into a unified theme. Stress is placed upon effective introductions, the use of transition and adherence to the main idea, and the culmination of the writing with an effective conclusion. To continue a reading program in which stories are read for discussion, for composition models, and for personal enjoyment and enrichment. Added stress is placed upon drama in this course, with some work being done on stagecraft and the acting out of scenes. To encourage an interest in journalism by publishing a monthly one-page paper.

Course Content

The course consists of work in the use of applied dictionary skills, spelling and vocabulary skills, grammar, and use of the library. The activities of speaking before others, writing short themes, and reading for enjoyment and understanding of ideas are developed and students are encouraged to expand their use of these skills.

Main Materials

Text: *Focus-Galaxy Series*. Robert C. Pooley, *et al*. Scott, Foresman and Co., Glenview, Illinois 60025, 1969.

Text: *English Grammar and Composition*. John E. Warriner, *et al*. Harcourt, Brace & World, Inc., New York, 1965.

Text: *Sound & Sense In Spelling*. Madden, Carlson, Yarborough. Harcourt, Brace & World, New York, 1964.

Methods - Dictionary

The program is introduced with a dictionary review, and a textbook section, dealing with dictionary study, is applied.

In the review the student is given a quick recapitulation of the dictionary and more intensive work on the differences of definitions in context. The teacher uses exercises to refresh the student's memory, and students are encouraged to make continuous use of the dictionary, turning to it automatically for all areas of study.

Materials

The Dictionary and The Language. Richard R. Lodwig and Eugene F. Barrett. Hayden Book Co., Inc., New York, 1969.

Troubleshooter: A Program in Basic English Skills. Patricia Ann Benner and Virginia L. Law, Houghton-Mifflin Co., Boston, 1965.

Methods - Spelling and Vocabulary

Although there are only two sections in the text covering spelling and vocabulary, the teacher teaches the unit every week using the speller, vocabulary lists, the Greek and Latin particle list, and words from other areas of study. Continuing with Greek and Latin particles, the teacher reviews word-attack and word-mastery skills. A new list of particles is used and a supplementary list is made from other eighth grade subject areas. Spelling and vocabulary is an excellent area in which the instructor may continually point out the relationship of English to the student's other courses.

A pretest is given Wednesday with the final on Friday.

Materials

Programed Vocabulary. James I. Brown. Appleton-Century-Crofts, New York, 1964.

Programed Vocabulary. James I Brown. Lyons and Carnahan, Inc., Wilkes-Barre, PA, 1965.

Troubleshooter: A Program in Basic English Skills. Patricia Ann Benner and Virginia L. Law. Houghton-Mifflin Co., Boston 02107, 1969.

Picturesque Word Origins. G. & C. Merriam Co., Springfield, Mass.

Methods - Grammar

The eighth grade is the last time that the students are instructed in formal grammar as such. Therefore, work with formal grammar receives emphasis, at least until the teacher is sure that most students are solidly informed in this area.

Early in the year the teacher reviews grammar and from that review learns which parts of grammar are posing a problem for the majority of the students. The grammar textbook is used for these specific problems, buy many examples are taken from the students' compositions and areas of interest.

Extra time is taken to work with those students who exhibit evidence of problems with minor points; tutors are assigned to oversee correctional work.

If testing is to be done, exercises, similar to classroom examples, are used. Observation of students' use of grammar in both written and oral work may also be used as a basis for grading.

Materials

Language in Your Life. Bushman, Laser, and Tom. Harper & Row Publishers, New York, 1965.

Troubleshooter: A Program in Basic English Skills. Patricia Ann Benner and Virginia L. Law. Houghton-Mifflin Co., Boston 02107, 1965.

Methods - Library

The library is used continuously. Repeated reference is made to the use of library resources for leisure time reading, study hall browsing, and the utilization of materials for work in other classes.

A unit in library is taught during which time the students are given research topics which appeal to their age group. They use the library for gathering information and making note cards, and return to the class to write. The writing of short papers in this exercise refines skills in scanning for facts, locating pertinent information, note taking, and writing from notes.

Methods - Speech

Speech is an integral part of the year's work. The nongraded program, which begins the following year, requires a great deal of discussion and the students must be able to speak with some thought given to organization. Therefore, the speech program undertaken in the eighth grade concentrates on this aspect of speaking. Giving summaries of written reports is one method of tying course work together.

Extemporaneous speech is used frequently as this relates closely to discussion sessions. During the discussion the student must organize his thoughts quickly, take notes on important points, assemble them in order and prepare to present them to the class. To provide further experience with this form of speech, the teacher should have topics in mind and give them to the class for extemporaneous use. Panels are another guided way in which students learn to organize their thinking. As the students become more advanced in their class participation, organization will soon become natural.

No specific test is given but the growth and development of students' ability in speech is observed.

Materials

The New American Speech. Wilhelmina G. Heede, et al. J.B. Lippincott Co., Philadelphia, 1968.

Speaking by Doing. William E. Buys. National Textbook Co., Skokie, Illinois, 1967.

Speak Up!. Helen Martin Adams and Thomas Clark Pollak. Macmillan Co., New York, 1964.

Your Speech. Francis Griffith, et al. Harcourt, Brace & World, Inc., New York, 1960.

Speech in Action. Karl F. Robinson, Charlotte Lee. Scott, Foresman and Co., Glenview, Illinois 60025, 1965.

Methods - Composition

Composition is an integrated part of the other phases of the program. The students do more writing this year. They should be well grounded in paragraph skills acquired in the seventh grade, but if some show weaknesses, the teacher can fall back on the ungraded notebook method.

At this level composition is primarily concerned with acceptable paragraphs. The paragraph topics can come from the literature. After reading and discussing the story, the teacher can extract the main idea and create from it several topic sentences from which the student will choose one. From the topic sentence and recalling the discussion, the student writes his paragraph. Other work with paragraphs may include character sketches, a student's own myth or legend, and a scene from a short story or a novel written in dramatical form.

The writing in conjunction with the non-fiction is in the area of journalism. The students gather information about school activities and write them up for a one-page monthly newspaper published by the class. This activity is an excellent motivational device; a break from the class routine, yet a good learning experience.

Some work is done with the writing of themes during the latter part of the year. Students are taught to write attractive introductions, to arrange paragraphs in logical order, to use good transitional expressions, and to bring the themes to a logical conclusion. Themes written in the eighth grade are restricted to the three-paragraph theme.

Materials

Breakthrough in Composition. Billings Public Schools, Billings, Mont.

LITERATURE

Methods - Short story

The short story unit deals with the selections in the textbook. In beginning the unit, review notes are given on what the students are to look for in regard to the form of the short story: style, characterization, setting, theme, tone, plot, and point of view.

Through guided discussion, the manner in which the author expresses himself is pointed out and explained. The student becomes familiar with the author's techniques through class participation. Teaching of this material is incidental to the discussion of the story.

The teacher is concerned with the students' participation and understanding of the ideas presented within the story. Testing is not necessary, but, if used, is confined to a written evaluation of the story.

Materials

Introduction to the Short Story. Crosby E. Redman. McCormick-Mathers Publishing Co., Inc., Wichita, Kansas, 1965.

Reading Modern Short Stories. Jarvis A. Thurston. Scott, Foresman and Co., Chicago, 1965.

Methods - Poetry

What the student likes and dislikes is of prime concern in poetry. Poetry is read in class with discussion following. Through interesting free discussions, the students relate their feelings about the poems and the teacher points out that although a poem may make different impressions on different people, all are "right." Comparing different reactions to a poem or comparing reactions to two poems is a good method for leading to a lively discussion. The teacher should offer to the class several stimulating questions to open the discussion.

Students read several of the various types of poems and are encouraged to write their own poems. More extensive work is done in this area this year. Students often enjoy trying this type of writing at this age. Grades are based on class participation and the students' efforts in writing poetry. Memorizing long poems and making notebooks is wasteful and is to be avoided. Some students may, however, wish to memorize short poems and parts of poems, and some, even, may wish to collect poems. Let them. But do not force this work upon all the class.

Materials

Designs in Poetry. R. Stanley Peterson. Macmillan Co., New York, 1968.

Poetry: A Modern Guide to Its Understanding and Enjoyment. Elizabeth Drew. W.W. Norton & Co., Inc., New York, 1959.

Edna St. Vincent Millay's Poems Selected for Young People. Harper & Row, Publishers, New York, 1951.

Reading Poetry. Joseph Satin. Houghton Mifflin Co., Boston, 1964.

Poetry: An Introduction to Its Form and Art. Frieman and McLaughlin. Harper & Row, Publishers, New York, 1963.

Sound and Sense - An Introduction to Poetry. Laurence Perrine. Harcourt, Brace, and World Inc., New York, 1963.

The Golden Treasury of the Best Songs & Lyrical Poems. Oscar Williams. The New American Library of World Literature, Inc., New York, 1953.

Films and Recordings: "How to Read and Understand Poetry (2r 2f) Robert Frost Reads His Poetry (1r); Carl Sandburg Reading (1r); Emily Dickinson, A Self Portrait (1r)."

Methods - Novel

The novel unit covers the brief novel, A Wind of Change, included in the text. Information on the author and his techniques is briefly presented to help students better understand the novel.

Reading assignments are for outside of class, with class time used for discussions. Leading questions are presented as the assignment is made to assist the student to a better understanding of the passage. Through discussion of the ideas within the novel, the students become interested and involved. Attention is given to the elements of writing only in so far as they help the student understand and appreciate the story.

Because the students do not have a wide background in the novel form, it is better for the students to relate the novel to their own lives and environments rather than to other novels.

Grading is based on the student's writing as it pretains to the novel, his class participation, and his growth in understanding ideas.

Materials

Christy - Marshall
Connecticut Yankee in King Arthur's Court - Twain
Friendly Persuasion, The - West
Humphrey Clinker - Smollett
My Friend Flicka - O'Hara
Oregon Trail, The - Parkman
Outcasts of Poker Flat, The - Harte
Ox-Bow Incident - Clark
Please Don't Eat the Daisies - Kerr
Sea Wolf, The - London
Shane - Schaefer
Sink the Bismarck - Forester
Thread That Runs So True, The - Stuart
Time Machine, The - Wells
Tom Sawyer - Twain
Tom Sawyer Abroad & Tom Sawyer Detective - Twain
Travels with Charley - Steinbeck
Up from Slavery - Washington
Aesop's Fables
Alamo - Meyers
Banners at Shenandoah - Catton
Candle in the Mist - Means
Dr. George Washington Carver - Graham & Lipscomb
Ghost Town Adventure - Montgomery
Journals of Lewis & Clark
Mysterious Island - Verne
Outlaw Red - Kjelgaard
Winning of the West - Roosevelt
Uncle Tom's Cabin - Stowe
The Prince and the Pauper - Twain
The Sherlock Holmes Series - Conan Doyle
Captains Courageous - Kipling
Treasure Island - Stevenson

Methods - Drama

The three short plays found in the textbook are read in class. This unit is kept simple but interesting through play-related activities. The play is assigned for out-of-class reading and brought back to class for closer evaluation through teacher reading and class discussion. After discussing the play, interesting scenes can be acted out in class, with the students electing a director and assigning the parts. If the student's response warrants it, some play such as War of the Worlds may be included in class work and, for those especially interested in the form, recommendations for outside reading are made.

The teacher is concerned with whether or not the students understand the ideas within the play rather than with teaching dramatic principles. Any such instruction is incidental to discussion of the plays.

Discussions and student's growth in understanding of plays as a living story are the basis for a grade.

Materials

Drama. Otto Reinert. Little, Brown, and Co., Boston, 1964.

Methods - Myths and Legends

Myths and legends is an interesting unit and offers a break from routine when the unit is presented for enjoyment. There is nothing included in the text pertinent to this unit; therefore, the teacher must rely on resource material. The unit is treated as an in-class project with the students assigned short reports and presentation of skits. Story telling on the part of both teacher and students maintains a high interest level.

Students write their own myths or legends and can present them to the class. Because this work is so classroom-oriented, grades come from class participation and the student's compositions.

Materials

Myths and Their Meaning. Max J. Herzberg. Allyn & Bacon, Boston, 1928.

Words from the Myths. Isaac Asimov. Houghton-Mifflin Co., Boston, 1961.

Greek Gods and Heroes. Robert Graves. Doubleday & Co., Inc., Garden City, New York, 1960.

Northland Heroes. Florence Holbrook. Houghton Mifflin Co., Boston, 1905.

Book of Greek Myths. Ingri and Edgar Parin D'Aulaire. Doubleday and Co., Inc., Garden City, New York, 1962.

Fables of Aesop. Sir Roger L'Estrange. Dover Publication, Inc., New York, 1967.

Methods - Non-fiction

The non-fiction in the textbook includes the following types: character, biographical, and autobiographical sketches; adventure; personal accounts; articles on animal life and informational writing. These are taught, as are other kinds of literature, through careful reading in class and explanations by the teacher as needed.

Encourage the students to do outside reading of this type while working in the unit, especially in the area of biographies and autobiographies.

Specific testing is not necessary. Student's interest and growth in literature appreciation is used for grading purposes.

Materials

The Story of Clara Barton - Nolan
The First Woman Doctor - Baker
My Africa - Ojike
The Beloved Spy - Tillotson
Knute Rockne Man Builder - Stuhldreher
Rommel The Desert Fox - Young
The Night They Burned the Mountain - Dooley
Letters to His Children - T. Roosevelt
Roughing It - Clemens
John Fitzgerald Kennedy: Man of Courage - Strousse

Evaluation

The grading during and at the conclusion of this course will be based upon unit testing. Spelling and vocabulary are tested weekly: other testing is done at the completion of each major area of study. Semester testing is restricted to only the continuing programs - spelling, grammar, dictionary and composition. Reading is evaluated on the basis of growth and appreciation through discussion.

MECHANICS OF ENGLISH

Course description

Mechanics of English is a basic course for the student who has a poor understanding of the elements of English grammar.

Student ability

Average or below average

Requirements

Must be followed by Composition I

Objectives

This is a course to help the student master the basics of English. It seeks to aid the student with a poor language background - to correct ingrained grammatical errors, to help in recognition and remedy of improper usage, to improve spelling, increase vocabulary, and develop the ability to write intelligibly.

Course content

The course includes a study of the parts of speech, kinds of sentences, phrases and clauses, agreement of subject and verb and pronoun and antecedent, verb tense, case, the correct use of modifiers, capitalization, and punctuation. A regular program of spelling and vocabulary study is followed. Limited experience in writing is provided for, but writing is essentially confined to the sentence and the paragraph.

Methods

Because students of low ability feel more secure with a book in their hands, the textbook is relied upon rather heavily. The material of the text is, however, explained, amplified when necessary, and illustrated by the teacher with examples relating to the experience of the students in the class.

Worksheets compiled by the teacher are done in class and corrected in class, with the students supplying the correct answers.

Exercise sheets compiled by the teacher are handled as an out-of-class assignment, Each sheet is gone over in class after it has been checked and/or graded by the teacher. These students are greatly motivated by grading. If it's worth their doing, it's worth the teacher's grading!

Students are expected to learn a given number of spelling words and to be able to use a list of vocabulary words correctly in a sentence each week.

Writing skills are not emphasized except to the extent that the student be able to write a complete sentence. The class does, however, work with the various sentence types and, later, with the short paragraph. This class need not be concerned with longer writings, since all those enrolled must take a basic writing course the following nine weeks.

Evaluation

Student growth is measured through the use of frequent tests developed by the teacher on the material covered. A test should be given as each area of the program is completed. Spelling and vocabulary are tested weekly.

Materials

Text: English Grammar and Composition, 9. John E. Warriner and Francis Griffith. Harcourt, Brace and World. Inc., New York, 1969.

Compact Handbook of College Composition. Maynard J. Brennan, O.S.B. D.C. Heath and Company, Boston, 1964.

Concise English Handbook. Hans P. Guth. Wadsworth Publishing Company, Belmont, California, 1965.

English in Action. J.C. Tressler and Henry J. Christ. D.C. Heath and Company, Boston, 1955.

English the Easy Way. Norman Schachter. South-Western Publishing Company, Burlingame, California, 1969.

Growth through English. John Dixon. National Association for the Teaching of English, Reading, 1967.

Handbook of Current English. Porter G. Perrin and George H. Smith. Scott, Foresman and Company, Chicago, 1955.

Plain English Handbook. J. Martyn Walsh and Anna Kathleen Walsh. McCormick-Mathers Publishing Company, Inc., Wichita, Kansas, 1959.

DEVELOPMENT OF THE LANGUAGE

Course description

This course is designed to illustrate to the student how his own language has developed from the pre-Germanic beginnings to the present day. It illustrates the ways in which other languages have affected English and emphasizes that living languages change because they belong to the people.

Student ability

Average and above-average

Requirements

None

Objectives

To illustrate to the student that English is not the same language today that it was in its beginnings. To trace the history and specific changes in the language. To demonstrate what effects other languages have had upon English and how it has retained foreign words in whole or in part. To bring the history of the language up to date in order to prove that a forceful and living language automatically changes due to the pressures of use, time and society. To encourage the student to retain an interest in the history of the English language as his most basic form of communication and to encourage him to enlarge upon his vocabulary.

Course content

The course begins with a general overview of the development of the language and a brief treatment of the history of English from Anglo-Saxon times. It then treats, in detail, the four periods of the English language and the Germanic influence. It deals with the cause-effect method by which English moved from one period to another due to use and social changes.

The course also treats, in some detail, the influences which other languages have had upon English, i.e., Indo-European, Greek and Roman and Romance languages, and illustrates specific word and particle retentions. The course concludes with a study of modern English as it is spoken in all English speaking countries and a study of specific American usages, dialects and slang.

Methods

The teacher must bear in mind, at all times, that the student is very unfamiliar with this area of work and that the course work is difficult. He should relate the language and its changes to the proper time periods and societies which influenced the changes.

The text is quite explicit and it is recommended that the teacher follow it closely. The teacher instructs carefully in the four periods of English and background assignments are made as out of class work. These assignments may be made in such areas as Anglo-Saxon history, Chaucer, Samuel Johnson's dictionary and like material. The text illustrates the Indo-European, the Germanic and the Greek and Roman influences; it also provides a good list of word and particle retentions from foreign languages and shows the relationship to the original word. At this point the teacher may assign such work as additional word retention lists to be worked up by the students or the discovery of additional Greek and Roman particles used throughout the language. The teacher should stress here that the recognition of the inherent meanings of these particles will enable the student to enlarge upon his vocabulary with ease and also enable him to define words from context without using a dictionary. This area of work also provides a good opportunity for students who have studied foreign languages to present to the class reports or demonstrations of language relationships.

Daily reading assignments are made in the text and the teacher questions the class carefully on its understanding of the reading. Problems should be clarified at once. Because of the nature of this course, the teacher may find it necessary to lecture more than in other areas.

A periodic discussion of Americanese, dialect and slang is recommended because of its basic value to the course and as a relief valve from difficult, concentrated study. Slang must not be put down as unacceptable English as it is a basic and effective form of communication.

At all times throughout the course, the teacher relates various changes in the language to modern English grammar, which will clarify for the student such apparently irrational factors as vowel changes, plural changes, irregular verbs, verb tenses and word position in the sentence.

The teacher must stress, during all phases of work, that a man's language is his basic form of communication and point out how society's need for communication change necessarily affects the language.

Evaluation

Periodic objective tests may be given here to illustrate to the teacher those areas which the class still does not completely comprehend. Retesting may be done as necessary. A comprehensive test does not seem feasible because of the mass of material and its many variations. Outside assignments are considered in the grade; however, class participation must be carefully noted to observe the student's growth in understanding and must be the basic element in grading.

Materials

Basic Text: A Short History of English, Robert J. Geist, The Macmillan Co., Collier-Macmillan Ltd., London, 1970

An Introduction to Language, Robert J. Geist, The Macmillan Co., Collier-Macmillan Ltd., London, 1970

A Linguistic Introduction to the History of English, Morton Bloomfield and Leonard Newmark, Alfred Knopf Co., New York, 1963

The American Language: An Inquiry into the Development of English in the United States, H.L. Mencken, Alfred Knopf Co., New York, 1963

The Use and Misuse of Language, S.I. Hayakawa, ed., Fawcett Publishing Co., Inc., Greenwich, Connecticut

Readings for the History of the English Language, Scott and Erickson, Allyn and Bacon Co., Longwood Dept., Rockleigh, New York 07647, 1968

A History of the English Language, Albert H. Marckwardt, Harcourt, Brace and World, Inc., New York, 1963

LIBRARY RESOURCES

Course description

This course is designed to acquaint the student with the facilities of the library - card catalog, directories, guides, pamphlets, magazines, reference materials, and books available- and to provide for familiarization with the materials through the writing of brief papers.

Student ability

Average and below average

Requirements

None

Objectives

The course is set up to introduce the student to the facilities and procedures of the library, to familiarize him with library materials and provide opportunity for their use, to teach the procedures of research, to afford experience in reading for specific information, to instruct in the taking of notes, and to provide for writing in report form.

Course content

This course is a means of instructing the student in the aids available to him in the school library. A series of filmstrips on the materials of the library is shown; the students visit the library and examine the materials covered in the filmstrips.

The class spends some time on the study of dictionaries, encyclopedias, and other reference books and then begins work on two brief research papers.

Methods

This is a working course in which the student learns to use the tools of the library. It begins with a conducted tour of the library, led by the librarian. Although most students are familiar with the library to some extent, most are not aware of all the study aids available to them.

Filmstrips on the different parts of the library are shown, again by the librarian if possible. They include information on the card catalog, periodical references and indices, reference materials, dictionaries, encyclopedias, books, and the catalog system. After viewing the films, the class returns to the library to recheck learning.

At this point, there may be a need with some classes for background teaching on the use of the dictionary and encyclopedia and the principles of alphabetizing. Exercises in alphabetizing can be made interesting to the students if an imaginative approach is used - e.g. using the student's names, using words with "youth appeal". The telephone book may be called into use here - students love to look up the principal's phone number!

To give the students a working knowledge of the library resources, two brief research papers are undertaken. The topics should be timely, should be chosen with the interests of the students in mind, and should be on subjects upon which information is easily accessible in the school library. It is well to have one paper deal with a subject of current interest, for which the student will be required to use magazines, and one on a subject which entails research in encyclopedias and books.

The students prepare note cards and a bibliography for these papers, but footnoting is not required. The teacher usually spends several class periods preparing for the first paper - chiefly in detailing what must be done in the accumulating of facts: how to take notes, make note cards, and compile a bibliography.

After the first paper is done, several periods are given over to analysis of problems encountered and the reading of several of the papers. The second paper is then undertaken. It is expected to be more detailed and better prepared than the first, and it should be graded more exactingly.

Evaluation

No formal testing is required; the consistency of effort, the note cards, and the two papers may be used as the basis for grading.

Materials

Text: None

Books, Libraries and You. Jessie Boyd, et al. Charles Scribner's Sons, New York, 1941.

The Teacher-Librarian's Handbook. Mary Peacock Douglas. American Library Association, Chicago, 1949.

Filmstrips: Introduction to the Library
The Card Catalog
Periodical References and Indices
Dictionaries
Encyclopedias
The Book
The Research Paper: Bibliography and footnotes

COMPOSITION I

Course description

Composition I is for the student who has not mastered the elementary forms of writing. It is basically concerned with paragraph construction and the short theme.

Student ability

Average and below average

Requirements

None

Objectives

The course is meant to teach the student to write acceptable sentences, to combine them into unified paragraphs, and to organize paragraphs into intelligent, readable themes. It makes use of this writing to reinforce learning in the basic mechanics of the language and to encourage satisfying self-expression in the student.

Course content

The student begins his work by experimenting with sentences of varying types used with varying kinds of word position and order. He writes paragraphs - narrative, descriptive, and some expositive - and works up to the three-paragraph theme.

There is some use of literary models. In this procedure, the teacher discusses the writing process involved (briefly), teaches explicit principles of writing illustrated (briefly), provides the model for the students' reading, instructs for a specific writing, then checks the writing and prepares the pupils for rewriting.

Methods

This course may incorporate some review of grammatical weaknesses as revealed by the students' first writing. Corrective teaching is usually done in conjunction with the other phases of the work, as the need for it is evidenced.

Writing begins with work with sentences - their type and structure - but moves as rapidly as possible to the paragraph. This work is quite extensive. Emphasis is placed on the understanding of the topic sentence, the controlling idea, proof, and transition. The student becomes competent in the mechanics of paragraphing: indentation, capitalization, punctuation, and sentence forms.

Paragraphs are restricted to narration, description, and exposition. Early writing is directed by the teacher and relies upon the student's experience and personal knowledge. Later the class utilizes stories, articles, essays, and short poems as models and sources of ideas. These are used to help the student identify and extract topic ideas and important proof and to help him arrange his thoughts for his own paragraph.

Reading of models is assigned for out-of-class time. Follow-up discussion then leads the student to understand the author's motives for writing and the devices he employs to convey his ideas. The class examines the structure of the writing, discussing specific word choice, sensory detail and fact in descriptions of setting and characters, the use of incidents, details of facts, organization, coherence and unity, transitional expressions, documentation, and conclusion.

The latter section of the course is devoted to the three-paragraph theme. Special attention is paid to the introduction, with a strong controlling idea;unity and organization; documentation of the main idea; transitional words and phrases; and a strong conclusion.

All work is rewritten after checking. Some students may have only a few mechanical problems to correct; others, because of poor organization or chronological order, may have extensive rewriting to do.

The course demands constant writing. The use of literary models provides not only motivation, but relief; therefore, the teacher must search carefully for interesting and timely materials to which the students will relate.

Evaluation

The nature of the work in this course precludes any mechanical form of testing. The student's growth is measured by the writing he is able to produce at the completion of the course.

Materials

Text: Modern Composition, Book 3. Wallace Stegner, Edwin H. Sauer, Clarence Hach. Holt, Rinehart, and Winston, Inc., New York, 1969.

Compact Handbook of College Composition. Maynard J. Brennan, O.S.B. D.C. Heath and Company, Boston, 1964.

Composition Breakthrough - A Study Guide in Composition, Grades 7-12. School District No. 2. Billings, Montana, 1968.

Composition Through Literature. H.T. Fillmer, et al., American Book Company, Cincinnati, Ohio, 1967.

Concise English Handbook. Hans P. Gurth. Wadsworth Publishing Company, Belmont, California, 1965.

Growth through English. John Dixon. National Association for the Teaching of English, Reading, England, 1967.

Handbook of Current English. Porter G. Perrin and George H. Smith. Scott, Foresman and Co., Chicago, 1955.

New Highways in English Composition. Oscar Cargill, *et al*., Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1955.

Outlooks through Literature. America Reads Series, Robert C. Pooley, ed. Scott, Foresman and Company, Chicago, 1964.

A Writer's Handbook. Charlton Laird. Ginn and Company, Boston, 1964.

COMPOSITION II

Course description:

This is an intermediate course designed for the student who is capable of writing a unified theme but is still in need of close supervision.

Student ability;

Average

Requirements:

None

Objectives:

This writing unit is designed to enlarge the student's experience with written self-expression, to eliminate mechanical errors in his writing, to perfect his writing techniques, and to help him to attain a wider literary background through his reading for ideas.

Course content:

The course in based on the tripod of literature-structure-composition. A written selection is presented as a model of writing technique; the student reads the story or article, then bases his composition upon the ideas and techniques he has observed.

The writing broadens at this level to include all the prose types, but the larger part of this unit is given to narration, description, and exposition. Persuasion and argumentation are introduced during the latter part of the course, but extensive work with these types is reserved for Composition III.

Methods:

The course should briefly review paragraph development and the mechanics of paragraphing. Learning in regard to the prose types should be reinforced - or introduced - since some few of the students in this course will not have taken Composition I. From the explanation of the structure of the types, the class goes on to consideration of the controlling idea, documentation, transition, and conclusion.

The main area of work in this course is the writing of the three-to-five paragraph theme. Since the important aspects of paragraph structure are applicable to the theme, and since the make-up of the class will include those who have just studied the paragraph in Composition I and those who are taking a composition course for the first time, work will of necessity become some-what individualized at this point. While those who are capable in this area begin to write, the teacher explains and illustrates coherence, unity, documentation, transition and flow to the remainder.

At this level, work with the textbook is largely limited to reference use. In general, the procedure is to assign a literary model for out-of-class reading. Various types of literature are presented: contemporary short stories, myths, fairy tales, science fiction, essays and learned articles, newspaper and magazine articles, and poetry. The selection is then analyzed for structure and content and the teacher points out and explains explicit principles of writing, offering examples and illustrations of these methods from other writing.

The teacher then provides for specific writing, using ideas and techniques from the model. There are countless facets to each literary model which may be utilized, i.e., the subject, depiction of characters, plot development, creation of suspense, description of places or processes, style, tone, language, theme, alternate endings, imagery, and symbolism.

After the teacher has graded the themes, they are rewritten in class and returned to the teacher for re-examination.

Evaluation

There is no place in this course for tests. The student's growth is measured by his ability to write an acceptable three-to-five paragraph theme.

Materials

Text: Modern Composition, Book 3. Wallace Stegner, et al., Holt, Rinehart, and Winston, Inc., New York, 1969.

A Collection of Readings for Writers. Harry Shaw. Harper and Row, New York, 1955.

Compact Handbook of College Composition. Maynard J. Brennan, O.S.B. D.C. Heath and Company, Boston, 1964.

Composition Breakthrough - A Study Guide in Composition Grades 7-12. School District No. 2 Billings, Montana, 1968.

Exploring Life Through Literature. America Reads Series, Robert C. Pooley, ed. Scott, Foresman and Co., Chicago, 1968.

Handbook to Literature. William F. Hall and Addison Hibbard. Odyssey Press, New York, 1936.

Harbrace College Reader. Mark Shorer, *et al*. Harcourt, Brace and Company, New York, 1959.

Outlooks Through Literature. America Reads Series, Robert C. Pooley, ed. Scott, Foresman and Company, Chicago, 1964.

Points of Departure. Arthur J. Carr, ed. Harper and Brothers, New York, 1960.

Readings for College English. John C. Bushman, ed. American Book Company, New York, 1951.

The Scope of Fiction. Cleanth Brooks and Robert Penn Warren. Appleton-Century-Crofts, Inc., New York, 1960.

Words and Ideas. Hans P. Guth. Wadsworth Publishing Company, Belmont, Claifornia, 1965.

Writing: Unit-Lessons in Composition. Katherine M. Blickhahn, *et al*., Ginn and Company, Boston, 1967.

COMPOSITION III

Course description

A relatively advanced course for the student who writes well. This includes some introduction to the formal essay.

Student ability

Average or above average

Requirements

Composition I or II

Objectives

To provide the student with the opportunity to write different, specific types of advanced themes and to introduce the student to patterns of the formal essay. Assignments are designed to provide for the college bound as well as for those who feel a need for a continued writing experience beyond the level of Composition II.

Course content

Students are to write two themes or one theme and one essay (as the course advances) per week. The teacher provides several topics for either a theme or essay assignment, or, if necessary, a sample essay. Themes are primarily advanced subjective writings of varying types, i.e., definitive, provocative, opinionative, descriptive, narrative and of comparison and contrast. The student is introduced to formal essays of varying types, i.e., argumentative, persuasive, evaluative, critical. Students rewrite in class, as necessary, after the theme has been evaluated by the teacher, and then return the theme to the teacher in its final form.

Methods

The teacher provides topics and some sample essays as a basis for student writing. Especially in the case of the essay, the student is allowed a choice of anthologies, magazines and newspaper articles, or essays, poems or short stories on the topic chosen. The student may wish to focus especially on current, relevant topics which will involve library work out of class. Unless the essay is entirely subjective, the student must note his source material. Some writing and all rewriting are done in class; some writing and all research are done out of class. A great deal of class time is spent in the examination of types of themes, style, words and sentences which establish mood and attitude and the teaching of the transitional sentence and paragraph. Class time is also spent examining common errors and work done by individual students, especially when the work is good. No student is to be embarrassed by a failure brought before the class. Such failures are to be dealt with individually between student and teacher. Stress is placed on introductions, organization and development of topical ideas and conclusions. Stress is also placed on the use of specific diction, figurative language, the use of strong verbs, tone, mood, attitude, and avoidance of clichés, and, in the case of the formal essay, the deletion of personal opinion.

Evaluation

This type of course necessarily precludes standardized testing. The basis for grade will be improvement in skills in theme and essay writing as well as a compilation of grades on individual themes and rewrites.

Materials

Basic Text: The Lively Art of Writing, Lucille Vaughn Payne, Follett Publishing Co., Chicago, 1965

Writing: Unit Lessons in Composition, Brown, Kowalski, et al., Ginn and Co., Boston, New York, 1964

Modern Composition, Stegner et al., Books 5 and 6, Holt Rhinehart and Winston Inc., New York, 1969

A Handbook to Literature, William Thrall and Addison Hibbard, The Odyssey Press, New York, 1936

Developing Writing Skills, William West, Prentice-Hall, Englewood Cliffs, New Jersey, 1966

The United States in Literature, Blair, et al., Scott Foresman and Co., Chicago, 1963

England in Literature, Pooley, et al., Scott Foresman and Co., Chicago, 1963

Point of View, a Series, Nancy Lighthall, ed., Follett Educational Co., Chicago, 1968

Holt's Impact Series, Level 2, Brooks, et al., Holt Rhinehart and Winston, Inc., New York, 1969

WRITING I

Course description

This course is designed primarily for those students who are likely to be college bound. It includes a review of advanced theme writing of specific types and concentrates on the beginnings of the formal and informal essay.

Student ability

Above average

Requirements

Composition II or Composition III

Objectives

To review advanced theme writing and to begin a concentrated program of formal and informal essay writing. To acquaint the student with those forms which are and are not acceptable in essay writing. To attempt to convince the college bound student that certain types of writing are not acceptable at the college level. To continue the program of stress placed on strong, logical and specific writing.

Course content

The student writes one theme and one essay or two essays per week. After the review of advanced theme writing, the student is asked to write specific types of essays, some of which will rely on the use of literary anthologies or library research, i.e. comparison and contrast, argumentative, persuasive, evaluative, critical, ironic. Sample essays are provided by the teacher as necessary. Instruction is given on the structure of the formal and the informal essay. It is important that the student learn which forms, usages, terms, tones and attitudes are acceptable at the college level. After the teacher has evaluated the first writing, the student will rewrite in class if rewriting is called for. One of the primary objectives of this course is to teach the student to think in an organized fashion and to express those thoughts in the essay form in an acceptable manner.

Methods

This course contains a review of advanced theme writing of specific types designed to lead into a concentration on the writing of the formal and informal essay of varying types. These types--examined in resources and in the use of some samples provided by the teacher--are discussed at length in class. Various sections of the individual essay are treated in depth in class. Research work is done out of class with advice from the teacher.

The student must recognize the importance of strong and attractive introductions, organized paragraph development, transitions and powerful conclusions. He must also learn to recognize the difference between the formal and the informal essay, and which styles and forms are acceptable in each, _i.e._ proper use of personal pronouns, contractions, use of slang, proper use of personal opinion.

The essays assigned range from five hundred to one thousand words, with the exception that the student must learn that when he has said all that he has to say, he must conclude. "Packing"of the essay will not be permitted. The student must also learn to avoid generalizations and the writing of vague generalized sentences. He must learn to be specific. Stress is placed on validating the essay with facts and if a literary or library source is used, such source must be noted. In the formal essay, the student is required to restrict his opinion to the conclusion or to the final paragraph, as the case may be. In the informal essay, it is possible that the student's opinion may exist throughout.

The student must provide an essay rough draft for examination by the teacher if that student's writing appears to warrant it. The student rewrites in class, as necessary, and, before revision, sections of first writings are examined by the class to point out weaknesses in writing and to look to the class for suggestions. Since it cannot be predicted that this class will be overlarge, it is planned that the teacher will be able to give considerable individual assistance.

Evaluation

This course necessarily precluded standardized testing. The basis for grade is progress in the student's understanding of the writing of the essay and his advancement in appropriate writing skills. Grades are also based on a compilation of grades assigned to individual themes and essays and rewrites. It is possible that a specific essay may be assigned as a final test. If this procedure is used, the teacher should provide topics from various essay types from which the student would choose one to write as his test.

Materials

Basic Text: _The Lively Art of Writing_, Lucille Vaughn Payne, Follett Publishing Co., Chicago, 1965.

Modern Composition, Stegner _et al._, Books 5 and 6, Holt Rinehart and Winston Inc., New York, New York, 1969

A Handbook to Literature, William Thrall and Addison Hibbard, The Odyssey Press, New York, 1936

The United States in Literature, Blair *et al*., eds., Scott Foresman and Co., Chicago, 1963

England in Literature, Pooley *et al*., eds., Scott Froesman and Co., Chicago, 1963.

Developing Writing Skills, William West, Prentice-Hall, Englewood Cliffs, New Jersey, 1966.

Point of View, a series, Nancy Lighthall ed., Follett Educational Co., Chicago, 1968

Holt's Impact Series, Level 2, Brooks *et al*., Holt Rinehart and Winston Inc., New York, New York, 1969

WRITING II

Course description

This course is designed primarily for the college bound student, but may include those who write very well and are simply interested in advanced writing. It concentrates entirely upon polishing and finalizing the writing of the informal and, especially, the formal essay. It also introduces to the student some elementary logic as it applies to writing. It may, time permitting, introduce the preliminary research paper to assist those who are preparing to enroll in the course containing the writing of the research paper and to provide experience for those who plan to go on to college but who do not intend to enroll in that course.

Student ability

Above average

Requirements

Writing I

Objectives

To prepare the college bound student to meet essay writing of all types at the college level and to provide him with the confidence he needs to write with that degree of competency. To polish the writing of essay types which were begun in Writing I. To introduce the student to an elementary study of logic as it applies to the essay. To provide for all a basis in the writing of the formal research paper.

Course content

Since there is a pre-requisite course, the review of the basic forms of formal and informal essay is limited. A brief program of elementary logic is introduced at the very beginning of the course to assist the student in improving his ability to write a sensible essay. The essay is expected to be of college freshman caliber by the time the course is completed.

The student is assigned to write two essays, varying in length from five hundred to one thousand words each week. He is expected to understand all forms and styles which are acceptable in essay writing at the college level, whether or not it is his present intention to continue his education. He may use literary sources as guides, library resources, or his ideas in creating the essay. At this point he is expected to have mastered, to a high degree, the strong introduction, organization of paragraph, clarity of expression, uniform flow of ideas, validity of statement and the strong conclusion.

This is the last writing experience that the college bound student or any other interested writer will have at the high school level, and to achieve a reasonable grade in this course, he must be able to write consistently in the formal patterns.

Methods

It is presumed that only the very best and most conscientious writers will enroll in this course. Since Writing I is a prerequisite, the teacher may assume that the student is familiar with the basic forms and usages in the writing of the essay. It would therefore seem advisable that the teacher grade quite severely on improper usages, poor diction and illogical patterns.

To assist in the final development of the logical essay, there is merit in introducing an elementary unit in logic at the beginning of the course. This would include at least the types of logical development and accompanying fallacies, with some problems for the student to solve. Grounding the student in logic should eliminate the writing of generalities and indefensible argument in the essay.

Principally, the overall method used in this course is to cover again the basic requirements of the essay and to have the student write and rewrite again and again until he has mastered the forms to his capability. It would seem that considerable freedom could be permitted in allowing the student to choose his type of essay, as long as he writes in varying types, and that it would not be necessary for all to write the same type at the same time.

The ultimate purpose of the course is to prepare the student for college writing, whether or not all students are college bound, and college standards for grading papers must be applied.

If time permits, the student is introduced to the brief formal research paper, annotated and with bibliography. This assists the student who plans to enroll in the course of the writing of the research paper and compensates for those who do not intend to enroll in that course.

Evaluation

This course necessarily precludes standardized testing. The grade will be based on the student's final achievement in the skills of essay writing, on a compilation of grades assigned to individual essays and the brief research paper, and on a final test which the student is to write, choosing to write an essay from several types offered.

Materials

Basic Text: The Lively Art of Writing, Lucille Vaughn Payne, Follett Publishing Co., Chicago, 1965

Modern Composition, Stegner et al., Book 6, Holt Rinehart and Winston, Inc., New York, 1969

A Collection of Reading for Writers, Book 3, Henry Shaw, Harper and Row Publishers, New York, 1959

College Reading, George Sanderlin, D.C. Heath and Co., Boston, 1953

Basic Tools of Research, Philip H. Vitale, Barron's Educational Series Inc., 133 Crossways Park Drive, Woodbury, New York, 11797, 1969.

Logic for Argument, Pitt and Leavenworth, Random House, New York, 1968

Patterns of Style in Exposition and Argument, Robert C. Albrecht, ed., J.B. Lippincott Co., Philadelphia and New York, 1967

Library Resources: Anthologies, magazines, newspapers

RESEARCH PAPER

Course description

This course teaches the writing of the complete, formal research paper. It includes instruction on all aspects of the mechanics of the research paper and the writing of the full paper. The students are given a free choice in selection of subject matter appropriate to such a paper.

Student ability

Above average

Requirements

A competency in writing is assumed

Objectives

To provide the student with the experience of researching and writing a full research paper before he enters college. To further his understanding of the meaning of research as it applies to the research paper. To equip him with an understanding of the mechanics of the writing of the research paper so that he may be ready to do so in college. To provide the student with a critical evaluation of the paper, by college standards, so that he may know what to expect in this regard at the college level.

Course content

Basically, this course consists of the researching and writing of a formal research paper, of substantial length, which is to be evaluated by college standards. It may be assumed that the student is familiar with general library research, so that this area is reviewed and classified only. Detail work should be necessary in such areas as periodicals, pamphlets and interviews. The course includes explicit instruction on all aspects of the mechanics of the writing of such a paper with the students being assigned appropriate preliminary work, such as outlines, source cards, footnote cards and bibliography cards. The student is expected to work on the writing of the paper throughout most of the course with the completed manuscript to be handed in at the conclusion.

Methods

The teacher must first impress upon the students, who are undoubtedly college bound, that skill in writing a research paper is not only a necessary tool but also one which may be realistically achieved. The course begins with a general review of library research and discussion of possible appropriate topics for a paper. Topics may be suggested by the teacher but should be determined by the student because he will not write a successful paper on a subject which does not interest him. If he finds his research convertible to use in other classes, so much the better. The minimum and maximum length required for the paper are to be determined by the teacher, but the paper must be of sufficient length and must be written in sufficient depth to justify the course. Detailed instruction must be given on such specific library resources as periodicals, use of The Reader's Guide, pamphlets and newspapers, as the student is usually less familiar with these areas. Explicit instruction is given on all aspects of the mechanics of the writing of the paper, using filmstrips and Campbells Thesis Manual or another equally acceptable course. The student is assigned source cards, excerpt cards, footnote cards and bibliography cards, both for correctional purposes and to prevent the student from attempting to write the whole paper in the last few days of the course. These assignments are almost mandatory if the student is to acquire correct research paper mechanics, but outlining could be considered optional. The student must submit a rough draft, probably in sections for the teacher's evaluation and advice. The student is expected to finalize the paper, typed in manuscript form. The date assigned for the completion of the paper will be the last day of the course or some date several days after the completion of the course if it appears that the typed manuscripts cannot be completed by that time. This may be necessary because the teacher cannot be expected to do justice to correcting and evaluating thirty long manuscripts and to assign a grade within a few days. The final grade, then, would not appear on the particular reporting period involved but the student would know his grade as soon as the manuscript evaluation was completed.

Evaluation

The principal basis for grade would, of course, be the grade assigned to the completed manuscript, but the work done throughout the course, as on research, outlining, cards and rough drafts, should be considered as well.

Materials

Basic Text: 10 Steps in Writing the Research Paper, Roberta H. Markman and Marie L. Waddell, 1969, Barron's Educational Series, Inc., 113 Crossways Park Drive, Woodbury, New York, 11797

Basic Tools of Research, Philip H. Vitale, Barron's Educational Series, inc., Woodbury, New York, 1969

Form and Style in Thesis Writing, William Giles Campbell, Houghton Mifflin Co., Boston, 1954

Filmstrips: Eye Gate House, Inc., Jamaica, New York, 11435

- The Research Paper: Preliminary Stages
- The Research Paper: Bibliography and Footnotes
- Selected Reference Sources I: General
- Selected Reference Sources II: Special
- Periodical References and Indices

CREATIVE WRITING I

Course description

This course is designed for the imaginative writer. By allowing him to work at his own pace, and by encouraging him to try to find his own method of self expression, within the limits of good taste, the course should encourage the student who has had poor experiences with some other more restrictive forms of writing. It should also allow the student who writes creatively and well to continue his work at his own level and so to encourage imagination and sensitivity in students of varying abilities.

Student ability

Average and above average

Requirements

Composition II

Objectives

To encourage all imaginative and sensitive writers to find their own way and to find their own form of self-expression. To make the student understand that imagination and sensitivity are very valuable and worthwhile in the field of writing. To place great emphasis on the personalized expression of ideas. To place only the restrictions of good taste upon the student's writing; only to advise and not to impose the teacher's opinion or personal tastes in writing upon the writer. To provide relief for the imaginative writer from the more restrictive forms of writing.

Course content

No specific number of assignments is made to any student in this course. His only requirement is that he be writing or rewriting, or examining idea material or examples at all times. He is encouraged to try his hand at various types of creative writing and is not to be convinced that he can only write in one style. Experimentation is very important in this course as there is a sequential course, Creative Writing II. The student should be exposed to such types of creative writing as all forms of poetry, the subjective theme, the impressionistic theme, the short short story and the short play.

Emphasis should be placed on idea, expression, use of the language, style and a high degree of imagination or sensitivity. The teacher should not be overly critical of form, at first, or the student is lost. Creative writing is an area in which many students can succeed who have not been successful in the more formal types of writing and this success is important to them. It is also an area in which the teacher cannot afford to be dogmatic.

Methods

Each student is to be encouraged to find his own style and his own method of self-expression, with the teacher providing guidelines for discretion. The teacher should initially encourage the student to examine various types of creative writings as well as to begin whatever piece of work he feels will provide him with a place to start. In this course, no two students should be expected to be writing the same types or in the same areas at any one time. It is possible, however, that, as the course progresses, students might want to work together on longer experiments. Experimentation is important--that is, a student may feel that he can write only a subjective theme, when, in fact, that theme provides a basis for free verse or a short story. Graphic arts may be encouraged to illustrate individual works, if the student so desires. Encouragement and constructive criticism only are important to this course.

A climate should be created in this class whereby any student may feel free to bring his work before the class for examination and constructive suggestion. Some ideas and expressions always occur to one which will be useful to another, so long as the student does not fear embarrassment or that he will be "cut up," as there is nothing more detrimental to a beginning writer who is trying to become creative. The teacher must be careful not to impose his own opinions or personal tastes in writing upon the student or he may completely stifle the sensitive writer. And that is what this course is all about. However, direction must be given at all times, on an individual basis, to search for appropriate words and word combinations, style and mood, but the student himself must search. Rewriting and reworking is very important and is done in class to provide for individual advice and assistance.

Evaluation

This course necessarily precludes any kind of testing. Measurement for grade is based on the willingness of the student to work, his willingness to experiment, his co-operation, his consistency in working habits and his growth in one or more creative writing skills. This, in fact, is a cumulative grade.

Materials

There is no basic text for this course.

Holt's Impact Series, Levels 1 and 2, Brooks et al., Holt, Rinehart, Winston and Co., Inc., 1969.

Point of View, a series, Nancy Lighthall ed., Follett Educational Corp., Chicago, 1969.

Voices, a series, Geoffrey Summerfield ed., Rand McNally and Co., Chicago, 1969

Currents in Poetry, Fiction, Drama, Macmillan Literary Heritage, Macmillan Co., New York, 1968.

On Creative Writing, Paul Engle, ed., E,P. Dutton Co., 201 Park Ave., New York, New York, 10003

Library Resources: anthologies and Magazines

CREATIVE WRITING II

Course description

This course is designed for the imaginative or sensitive writer who has achieved enough personal success in Creative Writing I to wish to continue with this type of writing. It is not as experimental a course as Creative Writing I, although the writer may continue to experiment if he wishes. In this course, however, the writer should concentrate on improving upon and polishing one or more of his creative styles. Realistically, while he finds out what things he is able to do quite well, he may also find out which forms are not so well suited to his ability.

Student ability

Above average

Requirements

Creative Writing I

Objectives

To encourage the creative writer to continue to experiment with various writing forms but to concentrate on polishing and perfecting those forms with which he has found most success in Creative Writing I. To encourage him to rewrite all works and to search for the best possible words, phrases, and styles to suit his form and mood. To insist that the writer does not become discouraged when the writing does not go well or easily and to reassure him that creativity does not arrive upon demand. To encourage the creative writer to enter such contests as are available to high school students and to strive for publication of student material.

Course content

No specific number of assignments is made in this course. The student is required to examine idea material, examine the work of professional writers and work at some writing form at all times. He is required to rewrite or at least to rethink all pieces of writing and to use all possible energy in a search to perfect his writing. At this point the writer may still wish to experiment with various forms, but he is required to concentrate especially on the form or forms which he likes best and with which he has the most success.

The writer will be asked to enter whatever appropriate contests are available to highschool students and to strive for student publication. He may then expect that the teacher will be more critical of his work and judge him more exactingly than in Creative Writing I.

Methods

It is very likely that this will not be an overlarge class, so the teacher must expect to give individual attention to each student. If, in the very small school, this course is not offered, some thought should be given to incorporating suggestions made in this course into Creative Writing I. This would change somewhat the direction of the first course, but the student could always be advised according to his ability.

The first writing is very important, but it is even more important that the student rethink and rework every effort several times. A "cooling off" period is highly recommended--that is, when the student has exhausted his mental energies on a specific work, to put aside that work until such time as he can reexamine it in a more detached fashion. Ideas and a high degree of imagination will still be stressed but the use and placement of words and phrases, as such, and the impact of expression will be emphasized at all times.

Since the student will be asked to enter student publication contests, the teacher should familiarize himself with materials which are especially acceptable for specific contests. The student should not be asked to change his style to suit the contest, but only to be aware of what seems to be published in a given area at any one time. In this class the teacher can afford to be a little more opinionative in advising the student than in the previous course.

Evaluation

This course necessarily precludes testing of any kind. The student is graded on his willingness to work hard and to accept suggestion, on his consistency in writing and rewriting and on his improvement in specific skills in one or more of the creative fields.

Materials

There is no basic text for this course

The Informal Reader, T.C. Duncan Eaves and Ben D. Kimpel, Appleton-Century-Crofts, Inc., New York, New York, 1955

Literature for Our Time, Waite and Atkinson, Henry Holt and Co., New York, New York, 1958

On Creative Writing, Paul Engle ed., E.P. Dutton Co., 201 Park Ave., New York, New York, 10003

Voices, a series, Geoffrey Summerfield, ed., Rand McNally and Co., Chicago, 1969

100 Modern Poems, Selden Rodman, ed., Educational Paperbacks for Junior and Senior High Schools, New American Library, 1301 Avenue of the Americas, New York, New York, 10019, 1969

Perspectives in Literature, a Book in Poetry, Books 1 and 2, Enright and Marthaler, Harcourt Brace and World, New York, New York, 1969.

Library Resources: anthologies and magazines

SURVEY OF LITERATURE

Course description

This course is an introduction to the broad field of literature through a survey of the types of writing: short story, essay, poem, drama, and novel.

Student ability

Average

Requirements

None

Objectives

This course presents examples of the various literary types in order to acquaint the student with the different kinds of reading available to him, to encourage the broadening of the student's interest in literature, and to impart information on the types of literature.

Course content

The course encompasses the reading of representative short stories, prose writings, poems, short dramas, and the novella, The Pearl, which are available in the two anthologies used in the course. It presents information on the literary types: what they are; how they achieve their purpose; their characteristics, theory, and style. The class work includes reading, lecture, discussion, and some writing on the ideas derived from reading.

Methods

The teacher must outline this course very carefully if he uses more than one anthology. It is quite possible to use only one anthology - probably that used in Freshman English under the traditional program would be best - but if other collections are available the best examples of each type should be chosen. Care must be taken that the materials utilized in other courses, i.e., mythology, Antigone, the short stories used in Composition II, and the dramas, are not selected here.

As each type is presented, background information on that writing is supplied: definition, qualities and characteristics, methods of achieving the effect desired, and literary devices used. Reading is then done, discussion is implemented to foster interest and understanding, and a paper is assigned to establish learning on this type firmly in the student's mind and to allow for evaluation of his understanding.

Since the content of the course is so wide, there need not be too much concern about varying teaching procedures. Recordings are used during the poetry section and, as with all study of poetry, the poems are read aloud. The plays should also be read orally if time allows, since this is an activity students especially enjoy.

Care must be taken that study of the essays is enlivened by discussion. Because it is unfamiliar, this section of the course work is the least attractive to the students and an effort must be made to explain the type as simply an expression of what someone thinks about something and to encourage them to examine and discuss the ideas the writer is trying to tell them about.

The Pearl, used as an example of the novel, is interesting and well written, but the concepts are a bit elusive and must be carefully pinned down by class discussion. Many of the students of average ability experience difficulty with the symbolism and must be guided carefully to a full understanding of the book. The critical theme to follow up this phase of the course might deal with this symbolism, with the life role of a minority group, or with greed and its effect upon simple humanity.

Evaluation

Since there are five critical evaluations written in this course, no other evaluative work need be required. Grading may also be based on participation in class activities.

Materials

Text: *Outlooks Through Literature*. Robert C. Pooley *et al.*, ed. Scott Foresman, and Company, Chicago, 1964. (Freshman level)

Text; *Exploring Life through Literature*. Robert C. Pooley *et al.*, ed. Scott, Foresman, and Co., Chicago, 1968. (Sophomore level)

The Forms of Fiction. John Gardner and Lennis Dunlap. Random House, New York, 1962.

The Informal Reader. T.C. Duncan Eaves and Ben D. Kimpel. Appleton-Century-Crofts, Inc., 1955.

Interpreting Literature. K.L. Knickerbocker and H. Willard Reninger. Henry Holt and Co. New York 1966.

An Introduction to Literature. Sylvan Barnet, *et al.*, Little, Brown and Co., Boston, 1967.

Introduction to Literature. Louis G. Locke *et al.* , ed. Rinehart and Company, Inc., New York, 1948.

Literature: An Introduction. Hollis Summers and Edgar Whan. McGraw-Hill Book Co., Inc., New York, 1960.

Literature for Our Time. Harlow O. Waite and Benjamin P. Atkinson. Henry Holt and Company, New York, 1958.

A Quarto of Modern Literature. Leonard Brown and Porter G. Perrin, ed. Charles Scribner's Sons, New York 1957.

Reading Prose Fiction. Joseph Satin, Houghton Mifflin Company, Boston, 1964.

Repertory. Walter Blair and John Gerber. Scott, Foresman and Co., Chicago, 1960.

INTRODUCTION TO AMERICAN LITERATURE

Course description

This course is designed as a survey to cover the major figures in American literature and to acquaint the student with the American writing style. Specific selections are chosen from the basic text and *The Scarlet Letter* by Hawthorne is taught as a separate class unit.

Student ability

Average

Requirements

None

Objectives

To introduce the student to a survey of all types of American literature. To acquaint the student with the major American authors from 1600 to the present time. To acquaint the students with all of the American literary types and to introduce the study of such literary techniques as symbolism, imagery and character development--or to further this study, if the make up of the class so indicates. To maintain, throughout the course, a train of historical thought which will enable the student to relate authors to their proper periods in time. To encourage the student to read additional works by those authors in whom he is particularly interested and to stimulate him to enroll in other courses which will enlarge upon this survey.

Course content

The basic text is an anthology of American writers dating from 1607 to 1960. The student is assigned selected readings by important writers from each time period in chronological order. Some of these would be Thomas Jefferson, Thomas Paine, Edgar Allan Poe, Thoreau, Emerson, Whitman, Samuel Clemens, Emily Dickinson, Hemingway, Steinbeck, Faulkner, Ray Bradbury, Robert Frost, Carl Sandburg and Eugene O'Neill. These selections should cover, in survey form, the various types of literature, *i.e.*, short story, poetry, drama, essay, historical prose and the novel. *The Scarlet Letter* is taught, in a separate class unit, as the example of the American novel. This novel is selected because of its importance in American literature and because it quite easily demonstrates symbolism, imagery, character development and the structure of the classic novel. The student should arrive at a recognition of the major American authors and some understanding of specific American writing styles. Throughout the course, the teacher should provide some historical background for the student to enable him to understand historical impact upon writers and to relate the writers to their proper eras.

Methods

The teacher must remember that this is intended to be a survey course and that only a given amount of material can be covered in a nine week period. It is strongly recommended that the teacher concentrate on selected writing of the major authors in each era in order to avoid confusion. If the student becomes especially interested in a particular author, time period or literary type, he can read further in the anthology or in additional resource material. The teacher should also provide short critiques and background details on various writers from resource material. He should stress as well the interrelationship between American History and American letters to assist the student in understanding the transitions in literature over the span of time. It is important that the whole time span be covered so that the student becomes familiar with important modern American authors as well as earlier writers. This is especially true because the student often finds that, in courses taught chronologically, the teacher does not plan carefully enough to reach current material and this is disappointing to the class. All literary types should be investigated and discussed by the class, but other courses provide for in depth treatment.

The Scarlet Letter is used as the example of the American novel because of its importance to American literature, because it enables the teacher to demonstrate such literary techniques as symbolism, imagery, and the rise and fall of major characters, and because it can be used with exceptional success at this level. It should be taught as a separate class unit with specific instruction on symbolism and other factors, and should be discussed in considerable depth in the classroom. This novel is short enough to permit such discussion and the students find it surprisingly relevant.

The course should move toward a generalized understanding of American letters, a specific recognition of important writers and should stimulate the student to enroll in other courses which will enlarge upon this survey.

Evaluation

The objective test serves no useful purpose in a course of this type. Short essay tests or evaluative essay papers concerning specific authors are of greater value. Class participation should be considered as an important part of the grade. An evaluative paper on The Scarlet Letter is strongly recommended; the teacher should provide several topics from which the student would choose one upon which to write an essay as an out of class assignment. A final generalized essay test of the teacher's choice might be given at the conclusion of the course. The type of test given would depend on the make up of the individual class.

Materials

Basic Text: The United States in Literature, Walter Blair, et al., eds., Scott Foresman and Co., Chicago, 1963

An Anthology of American Literature, Davis and Johnson, eds., The Bobbs-Merrill Co., Inc., New York, 1966

The Heritage of American Literature, Vols. I and II, Richardson et al., Ginn and Co., New York, 1951

American Life in Literature, Jay B. Hubbell, ed., Harper and Brothers, Publishers, New York, 1951

American Literary Masters, Vols. I and II, Charles Anderson and associate editors, Holt, Rinehart and Winston Inc., New York, 1965

The Main Lines of American Literature, Short and Scott, eds., Henry Holt and Co., New York, 1959

The Realistic Movement in American Writing, Bruce McElderry, ed., The Odyssey Press Inc., New York, 10003, 1965

The American Traditions in Literature, Vols. I and II, Bradley et al., eds., W.W. Norton and Co., Inc., New York, New York, 1957

Hawthorne: a collection of critical essays, A.N. Kaul, ed., Prentice-Hall Inc., Englewood Cliffs, New Jersey, 1966

Literary History of the United States, Robert Spiller, et al., eds., The Macmillan Co., New York, 1968

Literature and the American Tradition, Leon Howard, Doubleday and Co., Inc., Garden City, New York, 1960

The Flowering of New England, 1815-1865, Van Wyck Brooks, E.P. Dutton and Co., Inc., New York, 1937

The Cycle of American Literature, Robert E. Spiller, The New American Library, The Macmillan Co., New York, 1956

Twelve American Writers, William M. Gibson and George Arms, The Macmillan Co., New York, 1962

Recordings: Edgar Allan Poe read by Basil Rathbone (short stories)
Basil Rathbone Reads Edgar Allan Poe (poetry)
Carl Sandburg Reading Fog and Other Poems
Walt Whitman's "Leaves of Grass"
The Scarlet Letter, read by Basil Rathbone
Robert Frost reads his poetry

EUROPEAN LITERATURE I

Course description

This course presents to the student a collection of the great literary achievements of the ancient world and of Medieval and Renaissance Europe. It includes the reading of Don Quixote de la Mancha by Miguel de Cervantes.

Student ability

Above average

Requirements

None

Objectives

This course seeks to enrich the capable, interested student; to make palatable to young people great literary products; and to impart to the student pleasure and knowledge that will make a lasting impression upon his intellect and his cultural background.

Course content

This course makes close reference to the text during all that time not used for reading Don Quixote. The teacher must use his discretion as to which materials will be most beneficial to and most easily assimilated by his particular students, since the text contains a good deal more material than can be covered in a brief course. Care must be taken, too, that material chosen is not included in other courses offered under the program.

The last part of the course is devoted to the introduction to Cervantes and the Spain in which he lived and to the reading of Don Quixote de la Mancha.

Methods

This is essentially a reading and discussion course. The teacher should be prepared to give background information as each selection is undertaken to motivate reading. Discussion of the material is inductive, and the criteria in each case is that the student determine why the literature is great. By means of such a discussion the students are led to a discovery of universal truths and relevant ideas. A written summation of the concepts the student has gained through his reading and as a result of the discussion periods may be done before the long work is undertaken.

The study of Don Quixote is begun with a study of Spain in the 1600's and a look at Cervantes. This is one author the teacher can bring to life for his students; by adroit use of the romance of the writer's misguided life he can greatly increase the humanity of the bumbling adventurer.

The recording of selections from Don Quixote is played before the first assignment to motivate the students and to add flavor to the reading. The book is read outside of class, with the class periods devoted to explanations, amplification, and discussion—again centered upon the question of why the book is great, and again involving the ideas and opinions of the students, rather than those of the teacher.

Evaluation

Testing over the selections from the anthology is probably covered adequately by the paper written at the end of that portion of the course. Don Quixote may be tested at the completion of the course-perhaps by having the student write an examination of the character of Don Quixote and in which he compares him with other "tilters" he may have known.

Materials

Texts: Continental Literature, Vol. I. Dorothy Van Ghent and Joseph S. Brown, eds. J.B. Lippincott Company, Philadelphia, 1968

Don Quixote. Miguel de Cervantes. Airmont. (p)

The Anger of Achilles. Robert Graves, tr. Doubleday and Company, Inc., Garden City, New York, 1959.

Cervantes. Great Books of the Western World. v. 29. Robert Hutchins, ed., Encyclopedia Britannica, Chicago, 1952.

Dante. Great Books, v. 21.

Dictionary of World Literature. Joseph T. Shipley, ed. The Philosophical Library, New York, 1943.

The Iliad. Homer. With an introduction by Louise Pound. Macmillan, New York, 1930.

The Iliad and the Odyssey of Homer. Retold by Alfred Church. Macmillan, Company, New York, 1964.

Landmarks in Greek Literature. C.M. Bowra. The World Publishing Company, Cleveland, 1966.

Machiavelli. Great Books, v. 13.

Rabelais. Great Books, v. 24.

Reader's Encyclopedia. William Rose Benet. Thomas Y. Crowell Company, New York, 1965.

The Soul of Spain. Havelock Ellis. Houghton Mifflin Company, Boston, 1931.

Spanish Towns and People. Robert M. McBride. Robert M. McBride and Company, New York, 1931.

The World and Its Peoples. Spain. Greystone Press, New York, 1963

EUROPEAN LITERATURE II

Course description

This course is designed to acquaint the mature student with European literature written by the important authors of the nineteenth and twentieth centuries. The material includes selections from all genres and represents all European writing styles.

Student ability

Above average

Requirements

None

Objectives

To introduce to the student the works of modern European literary masters and to provide him with an opportunity to read selections from those works which are acknowledged as great literature. To provide the student with a specialized study of European styles, settings, attitudes and techniques. To encourage him to develop a personal taste for fine literature and to broaden his own background through his reading.

Course content

This course concentrates on the writings of modern European authors. It provides selections from all genres and representative works from all countries. It deals primarily with the European attitudes and themes and provides the student with an opportunity to investigate, in depth, the specialized qualities of European writing. It uses only that material which is acknowledged as fine literature. Hopefully, this experience will assist the student to mature and to expand his ability to think and will prepare him for literature which he will meet at the college level.

Methods

The text contains a comprehensive and representative selection of modern European literature and the teacher should follow it closely. To bring in any excessive amount of additional material can serve to confuse the student who is, at best, unfamiliar with European authors and styles.

This is essentially a reading and discussion course. The student reads the selection assigned in the text, as an out of class assignment, and class time is devoted to the discussion of the material. The assignments in the text begin with the earlier nineteenth century authors--Balzac, Pushkin, Baudelaire--although there is a section of neo-classical writings contained in the book. The interested student may read these or other selections for extra credit if he wishes. The reading of any selection must be prefaced by background material on the author, his time and his country. Critiques on the author's style and techniques should also be presented by the teacher before the reading of the assignment. These critiques may then be treated again, in more depth, during the discussion.

The discussion should center on themes and attitudes, but the teacher should continually remind the students how the particular era, life style or political situation of the author is inherently expressed in his work. The class should investigate thoroughly the specialized European attitudes, writing styles and techniques. This type of discussion serves to enrich the student's background, to assist him in maintaining an interest in fine literature and it prepares him for literature at the college level.

After some readings and discussions, the student is assigned to write an evaluative essay or critique. The selections chosen for such assignments would depend upon the merit of the work, the relevancy of the theme and the reaction of the class to the selection.

Evaluation

There is no testing in this class. The grade is based on class participation, the growth of the student in his understanding of the literature and the grades assigned to the individual essays.

Materials

Basic text: Continental Literature: An Anthology, Volume II Dorothy Van Ghent and Hoseph S. Brown, eds., J.B. Lippincott Co., Philadelphia, 1968

Modern German Literature, 1870-1940, Victor Lange, Cornell University Press, Ithaca, New York, 1945

Freud, Goethe, Wagner, Thomas Mann, Alfred A. Knopf, New York, 1937

Climate of Violence: The French Literary Tradition from Baudelaire to the Present, Wallace Fowlie, The Macmillan Co., New York, 1967

Trends and Styles in Twentieth Century French Literature, Helmut Hatzfeld, The Catholic University of America Press, Washington, D.C. 20017, 1966

Russians: Then and Now, Avraham Yarmolinsky, ed., Collier-Macmillan Ltd., New York, 1963

An Outline of Russian Literature, Marc Slonim, Oxford University Press, New York, London, 1918

A Study in the Evolution of a Literature: From Pushkin to Mayakovsky, Janko Lavrin, Sylvan Press, London, W.C.1, 1948

History of Russian Literature, D.S. Mirsky, Alfred A. Knopf Co., New York, 1927

Twentieth Century Views, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1962

- Camus, Germaine Bree, ed.
- Proust, Rene Girard, ed.
- Brecht, Peter Demetz, ed.
- Dostoevsky, Rene Wellek, ed.
- Kafka, Ronald Gray, ed.
- Baudelaire, Henri Peyre, ed.
- Flaubert, Raymond Giraud, ed.
- Thomas Mann, Henry Hatfield, ed.
- Ibsen, Rolf Fjelde, ed.
- Pirandello, Glauco Cambon, ed.
- Tolstoy, Ralph E. Matlaw, ed.
- Cheknov, Robert Louis Jackson, ed.
- Goethe, Voctor Lange, ed.

COMPARATIVE LITERATURE

Course description

This course consists of the reading and study of selected short stories, essays, plays, and poems for comparison as to basic ideas, characterization, style, or the use of literary devices, and to compare varying forms of writing which deal with the same subject or theme.

Student ability

Average

Requirements

None

Objectives

To encourage perceptive enjoyment of literature, to foster inquiring reading, and to create a broader understanding of what is read by showing the universality of certain aspects of literature.

Course content

The course relies heavily upon the text, Man in Literature, which is a collection of writing - chiefly short stories and poems by world authors - arranged for comparative study.

Methods

The works in the text are arranged in groups of three or four having the same general theme. The selections are read outside of class and are discussed as each is read, with the discussion aimed at revealing the central idea of the work. When the section, or group of writings, is completed, all the selections are considered together as to the prevailing theme, the manner in which this concept is presented, the style of writing, the characterization, the literary devices employed, and the significance of the form chosen. Since the ideas explored will differ with each section, discussions should retain their interest and value for the student.

This course should incorporate several written comparative studies - one on a universal theme, one comparing and contrasting characters, and one dealing with form and style.

Evaluation

There is no formal testing in this course, but rather a series of papers by which the student's understanding and progress may be judged.

Materials

Text: Man in Literature. James E. Miller et.al., ed. Scott, Foresman and Company, Chicago, 1970.

Introduction to the Comparative Study of Literature. Jon Brandt Corsties. Random House, 1968.

The following anthologies contain works suitable for comparative study:

The Informal Reader. T.C. Duncan Eaves and Ben D. Kimpel. Appleton-Century-Crofts, Inc., New York, 1955.

Introduction to Literature. Louis G. Locke et al., ed. Rinehart and Company, Inc., New York, 1957.

Literature. Walter Blair and John C. Gerber, ed. Scott, Foresman and Company, Chicago, 1954.

Literature in Critical Perspectives. Walter K. Gordon. Appleton-Century-Crofts, New York, 1968.

Repertory. Walter Blair and John Gerber. Scott, Foresman, 1960.

Theme and Form. Monroe Beardsley et al., eds. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1956.

Trio: A Book of Stories, Plays and Poems. Harold P. Simonson, ed. Harper and Row, Publishers, New York, 1965.

AFRO-AMERICAN LITERATURE

Course description

This course traces the history, through literature, of the American Negro from 1600 to the present time. It deals with the writings of the American Negro, both past and present, and with the writings of the black African. It covers all literary types and stresses the unique values of the black writers. It deals, as well, with black protest and with the various attitudes of Negroes toward their position in American society.

Student ability

Average

Requirements

None

Objectives

To acquaint the student with the history, writings and attitudes of black people both in America and in Africa. To acquaint the student with the history of the American Negro from 1600 to the present time, especially as it is expressed through the various types of the literature of the black people. To stress the unique qualities of the Negro literature and to help the student recognize the importance of such writings. To attempt to break down such barriers as exist toward non-white people and to make the course sufficiently stimulating that it will become an attractive course in the curriculum. To establish for the student an understanding of the American Negro and his position in and contributions to American history. To broaden the student's range of vision so that he may be willing to examine both sides of any question. Hopefully, to give the student an insight into black protest and the condition of the Negro in American society today so that the student may be better equipped to live in a black and white America.

Methods

The student is assigned readings both in the basic text and in auxilliary materials, since both are necessary to an understanding of the course. The choice of these other materials should be made on the basis of the student's ability and his present attitude toward the black community. Emphasis will be placed on the unique quality of Negro expression and its value to literature and society.

The nature of prejudice should be explained and discussed as the course of the history is traced from the slave ships of the "Middle passage" to the riots of the 1960's. The teacher must keep an open mind toward all attitudes from the students but must try to direct the students toward an understanding of the condition of the black man in American society, both past and present. It may be difficult to deal with the writings of James Baldwin, Eldridge Cleaver or Stokley Carmichael, but it is necessary and can be done successfully if treated with discretion.

The poetry of the Negro is particularly expressive and should be emphasized. The literature of the black African, both past and present, is introduced, and, to some extent, compared with the literature of the American Negro. The student views such filmstrips as are available.

The course must depend primarily on open and free discussion, with only direction from the teacher and not dissertation, as the student is attempting a new area and is treading on fairly soft ground. Do not assume that the student is lacking in taste or judgement; he has more good sense than one might suppose when introducing and handling difficult material in the discussion. As stated in the objectives, the teacher should strive to give the student some insight into the position of the Negro today, so that this student may be better equipped to live tomorrow.

Evaluation

Participation in class discussion and the student's increase in an understanding of the society of the black people must be a most important part of the basis for grading. The student's willingness to read assignments in resource material must be considered. The student will also write subjective essays from time to time, on topics assigned, so that the teacher may determine what value the student is receiving from the course. In a course of this sensitive nature, there does not seem to be any place for testing as such.

Materials

Basic Text: The Black American Experience, Frances Freedman, ed., Bantam Books Inc., 666 Fifth Ave., New York, New York, 10019, 1970.

Dark Symphony, Negro Literature in America, James A. Emmanuel and Theodore L. Gross, eds., the Free Press, The Macmillan Co., New York, New York, 1968.

The Poetry of the Negro, 1746-1949, Langston Hughes and Arna Bontemps, eds., Doubleday and Co., Inc., Garden City, New York, 1949.

The International Library of Negro Life and History, Vols. I-X, Publishers Co., Inc., New York, distributed by the International Book Corp., Miami, Florida, 1968.

Crisis in Black and White, Charles E. Silberman, Vintage Books, Random House, New York, 1964.

Amistad I, John A. Williams and Charles F. Harris, Vintage Books, Random House, New York, 1970.

Africa Yesterday and Today, Clark D. Moore and Ann Dunbar, eds., Bantam Books Inc., 666 5th Ave., New York, New York, 10019, 1970.

Black Voices, Abraham Chapman, ed., Educational Paperbacks, New American Library, 1301 Avenue of the Americas, New York, New York, 10019

Malcolm X, John H. Clarke, ed., The Macmillan Co., New York, New York, 1969.

Black on Black, Arnold Adoff, ed., the Macmillan Co., New York, New York, 1968.

Black African Voices, Scott Foresman and Co., 1900 E. Lake Ave. Glenview, Ill., 60025, 1970.

Recommended Readings:
- Black Power, Stokley Carmichael and Charles Hamilton
- Black Like Me, John Howard Griffin
- Soul on Ice, Eldridge Cleaver
- Black Protest, Jeanne Grant
- Nobody Knows My Name, James Baldwin
- The Negro in Twentieth Century America, Franklin
- Where Do We Go From Here? Dr. Martin Luther King, Jr.
- Three Negro Classics, Franklin, ed.
- Something of Value, Robert Ruark
- Uhuru, Robert Ruark
- The Man, Irving Wallace
- Cry The Beloved Country, Alan Paton
- Black Boy, Richard Wright
- Nigger, Dick Gregory
- The Confessions of Nat Turner, William Styron

Life reprints on the history of the Negro, numbers 16, 50, 63, 64

Filmstrips: Negroes, Parts 1 and 2, Warren Sehlear Productions Inc., Pleasantville, New York

A guest speaker from the local Negro Community

CONTEMPORARY NONFICTION

Course description

This course provides for the student a concentrated program of reading contemporary nonfiction. It includes the various types of nonfiction, subjective and formal essay and illustrates the themes, styles and techniques of each.

Student ability

Average and above average

Requirements

None

Objectives

To introduce the students to the reading of stimulating, contemporary nonfiction. To demonstrate to the student the various types of nonfiction and to prove to him that the reading of essays need not be dull. To concentrate on the ideas in the essays, more particularly than the form, so that he may improve upon his own critical thinking through his reading and the discussion.

Course content

This is essentially a reading and discussion course. The essays provided are of such quality that they should provoke considerable thought on the part of the student and elicit an interesting discussion. Any essay which the teacher finds patently dull must be omitted. After some discussions, writing assignments are made in which the student is asked to enlarge upon his personal reaction to the themes and ideas contained in the essay. This, then, will instruct him in the writing of the essay as well as in the reading of it. Background information is provided on authors and their life situations (Up From Hate, Thedford Slaughter), as well as information on specific settings or time periods ("Shooting an Elephant" George Orwell).

Methods

The course relies heavily on the text, The Range of Literature: Nonfiction Prose, because the essays therein are stimulating, timely, relevant and often amusing. The use of these kinds of essays, only, should resolve some of the antipathy the student feels toward essay reading.

The student reads the essay assigned and discusses it in depth and with considerable freedom. The discussion concentrates on themes, ideas and relevancy, rather than form,although the varying forms provide an opportunity for the teacher to illustrate contrasting writing styles. When a writing is assigned--and these assignments may be made spontaneously after a particularly productive discussion--the student should concentrate on writing about ideas especially and form only as it is particularly applicable to the essay written about.

Every effort must be made by the teacher to keep the class open and lively or the students will perish. Traditional approaches to essay reading will have to be abandoned and the teacher must rely on a stimulating preview to the essay and leading, if sometimes arbitrary, questions to open the discussion.

All reading and writing are done out of the class so that the entire class time is devoted to discussion. Students like this very much, and, especially when relevant ideas are discussed, the course becomes very stimulating and, surprisingly, the student finds himself liking essays. The ultimate purpose of the course should be to stimulate the student to continue to read contemproary nonfiction throughout his life.

Evaluation

Since this is a reading and discussion course, the grade is based primarily on class participation. It also includes a compilation of the grades assigned to the individual evaluative writings. There is no testing.

Materials

Basic Text: The Range of Literature: Nonfiction Prose, Fred B. Myers, ed., Houghton Mifflin Co., Boston, 1969

Contemporary Essays, Donald R. Nickerson, ed., Ginn and Co., Boston, New York, 1965

Designs in Nonfiction, Alice C. Baum, ed., Macmillan Literary Heritage, The Macmillan Co., New York, 1968

Currents in Nonfiction, James E. Bush, ed., Macmillan Literary Heritage, The Macmillan Co., New York, 1968

Theme and Form, Monroe Beardsley et al., eds., Prentice-Hall Inc., Englewood Cliffs, New Jersey, 1956

The Informal Reader, T.C. Duncan Eaves and Ben D. Kimpel, Appleton-Century-Crofts, Inc., New York, 1955

Literature for Our Time, Harlow O. Waite and Benjamin P. Atkinson, eds. Henry Holt and Co., New York, 1958

MYTHOLOGY

Course description

This course introduces the student to the classical myths and legends and concentrates briefly on Norse myths and American Indian myths and folklore. It relates such myths and god-figures to their use in literature and acquaints the student with literary allusions and word usages derived from mythology.

Student ability

Average

Requirements

None

Objectives

To introduce the student to classical myths and legends, both Roman and Greek, and to show the interrelationship between the two. To acquaint the student briefly with the Norse myths and to show in what ways they are similar and dissimilar to classical myths because of the differences in cultures. To acquaint the student with American Indian myths and folklore and to stress that America has an important mythology of its own. To relate the mythological material to its use in literature and especially to give the student some understanding of the importance of recognizing the literary allusion. To structure the class so that students of varying abilities can learn that myths and legends can be read for the pure enjoyment one finds in the material.

Course content

In this course the students read about and discuss the major figures, both gods and heroes, in classical mythology. The course demonstrates the interrelationship between the Greek and Roman societies and stresses the fact that the same gods, heroes and myths appear in both societies with only a change of name or a different title. It touches on the great tales, such as those of Odysseus and Aeneas, and points out what is, in fact, myth, and what may have some basis in historical fact. The course deals with the effects that these gods, heroes and myths had upon the classical societies. It also attempts to relate the impact of these myths upon literature and upon all sequential societies. It is important that the student enjoy this course, if he is to want to work in it, and names and tales taught in isolation will not produce this effect. The course also introduces briefly the Norse myths, and, finally, American Indian mythology and folklore, especially for the purpose that the student may understand that America has an important mythology of its own, and to better assist the student in understanding the culture of the American Indians.

Methods

Mythology is, of its own nature, a course which can be taught for pleasure. If it is so taught, the student will stay with the course, and, obviously, learn more. Since there is a basic text, the student will be expected to comprehend the philosophy of the important figures and relate these figures to each of the important myths and tales. The teacher should also make clear the distinction between gods and heroes and make clear which stories are probably myths and which may have basis in historical fact, i.e., Romulus and Remus and the founding of Rome vs. the wanderings of Aeneas and the founding of Rome. At the beginning of the course a chart should be provided to each student which will make clear the specific gods and their Greek and Roman names and particular functions. Without this, no student can be expected to follow the multiplicity of figures involved. The teacher must be careful to use only one series of names in referring to the classical figures, as the indiscriminate intermingling of the names of the Greek or Roman gods with their counterparts will only serve to confuse the student. The teacher should also make clear that many gods evolved in these societies as an explanation of scientific or natural facts unknown in those times. Some students could work in panel form to present to the class some of the less important but still interesting figures and tales in mythology. The teacher should not avoid simple storytelling, especially when those stories are pleasant and amusing, as many students will remember this as the best part of the course. The treatment of the Norse mythology, later in the course, should be presented in such a way that it will show the student how the culture of the North countries evolved a different kind of mythology, while still bearing many similarities to the classical myths. This provides further evidence of the relationship of mythology to nature. Emphasis should also be placed on the importance of mythology to literature and the classical allusion. This should be treated as a continuous thread throughout the course. The class comes to a close with a brief treatment of American Indian mythology and folklore to prove especially that all societies have some claim to and interest in this area. This would provide a good opportunity for a guest speaker from a local Indian tribe, and will assist the student in understanding and appreciating Indian culture and his own American heritage. The final class days should be spent in a general resumé of the different types of mythology and the highlights of each.

Evaluation

Testing should be fairly frequent, as the material is complex as well as foreign to the student. Testing should be done on a broad basis, as it is the comprehension of the philosophies which is important, not the specifics. There is no merit in an objective test identifying the names and functions of the various gods. The grade will be based on class participation, work for extra credit, such as panels and reports, test scores and the student's general comprehension of mythology.

Materials

Basic Text: Classical Myths That Live Today, Frances E. Sabin and Ralph V.D. Magoffin, Silver Burdett Co., Morristown, New Jersey, 1968

The Classic Myths, Charles Mills Gayley, Ginn and Co., Waltham, Mass., 1939

Dictionary of Classical Mythology, J.E. Zimmerman, Harper and Ro, New York, New York, 1964

Myths and Their Meaning, Max J. Herzberg, Allyn and Bacon, Boston, New York, 1928

The Mythology of Greece and Rome, O. Seeman, ed. by G.H. Bianchi, American Book Co., New York

Words From the Myths, Isaac Asimov, Houghton Mifflin Co., Boston, The Riverside Press, Cambridge, Mass., 1961

Myths and Legends of All Nations, Robinson and Wilcox, Garden City Books, Garden City, New York, 1960

Old Greek Folk Stories--Told Anew, Josephine Peabody, Houghton Mifflin Co., the Riverside Press, Cambridge, Mass., 1897

Stories of Old Greece and Rome, Emelie Baker, The MacMillan Co., New York, 1930

A Dictionary of Classical Antiquities, Oskar Seyffert, The Meridian Library, Meridian Books Inc., New York, 1959

Bulfinch's Mythology, Vol. I, The Age of Fable, Educational Paperbacks for Junior and Senior High Schools, New American Library, 1301 Avenue of the Americas, New York, New York, 10019

An Outline of Classical Mythology, Robert E. Wolverton, Littlefield, Adams and Co., Inc., 81 Adams Drive, Totowa, New Jersey

Indian Myths, Ellen Emerson, Ross and Haines, Minneapolis, 1965

Filmstrips: Indian Legends, Educational Reading Service Inc., East 64 Midland Ave., Paramus, New Jersey, 07652

Mythology

Great Age of Warriors: Homeric Greece

Guest speaker on Indian legends

SHAKESPEARE I

Course description

Shakespeare I introduces the student to Shakespearean drama with Romeo and Juliet and Macbeth. It is intended to break down the barriers of awe that restrain the student's understanding and appreciation of what is basically comprehensible and appealing writing.

Student ability

Average

Requirements:

None

Objectives

The object of Shakespeare I is to introduce the student to the author - his life and time, to stress the relevancy of his writing, to bring the student personal enjoyment and satisfaction through understanding of the plays, and to provide some background information on dramatic structure and the advantages it offers the story teller.

Course content

Shakespeare I begins with an extensive presentation of Shakespeare as a man, a writer, an Elizabethan. Filmstrips dealing with his life and the life of Elizabethan England are shown, and biographical material is made available to the students. Of especial interest in this area is Shakespeare's England, an American Heritage publication which contains excellent pictures of the poet, his contemporaries, and English scenes which relate to his life and career.

The remainder of the course is given to the reading and discussion of the two plays.

Methods

The course is taught with consistent emphasis on its relevancy to the student. It is a rare young reader indeed who isn't surprised to discover how like his own parent is Juliet's angry, raging father - or how similar to his own hidden feelings is Romeo's love for Juliet. When the student is allowed to discover that the nurse really is funny - as funny as Mercutio can be - he is won over to the never-before-considered realization that Shakespeare is neither hard nor dull.

The presentation of Macbeth offers a chance to interest the student in a real blood and thunder adventure story. Inherent in the play are many elements appealing to young people - witchcraft, murder, warfare, suspense. Reality is gained through relating the events of the play to actual historical events.

An enthusiastic presentation of these plays can result in the student's developing a life-long interest in Shakespeare, with the result that he is greatly enriched and he realizes the delight obtainable to him through great literature.

In keeping with these objectives, the note from the beginning is light. Shakespeare was real, he was a man, he lived and loved - perhaps not too wisely, either, and the class enjoys that fact to the hilt. He wrote poetry and drama that nobody need be afraid of - poetry and drama that can be understood and felt today just as deeply as the audience responded to it four hundred years ago. He deals with themes that were meaningful a thousand years ago and will remain meaningful until the end of time.

Filmstrips are used to present the facts of his life and times, and books are brought into the classroom for the students to examine. If possible, the movie of Romeo and Juliet is shown at this time, since it is an excellent introduction for presentation of information on the staging of the plays.

Although a first reading is assigned for out-of-class work, experience has shown that the beginning Shakespearean student profits from re-reading the play in conjunction with a recording. Therefore, in this class the play is read with the recording, and, as each act is completed, it is followed by explanation of vocabulary and detail as required and by discussion of the events and ideas. When the play is completed a general discussion period attempts to bring out all the relevant ideas with a resultant understanding of the universal truths inherent in Shakespeare's work.

If it seems wise to allow for a change of pace between the reading of the two plays, and, if the students wish to do so, several days may be given over to the students' reading the parts in the play. This offers a chance to discuss stagecraft and the drama in Shakespeare's time, as well as an opportunity for the class to do creative work.

Romeo and Juliet is read with one purpose in mind - the student's enjoyment of the story. Macbeth should be read with the same goal, but the teacher should begin at this point to intersperse some work with the structure of the drama. The make-up of the class should determine to what extent this part of the course work should be developed.

Reading is done with the recordings, and discussion is used to bring full understanding of plot and idea. During these periods the teacher offers the historical background of the play.

)

Evaluation

Testing is frequent in this introductory course. Each act is followed by a brief test, and a comprehensive test is given as each play is completed. Testing is over Shakespeare's life and time, the vocabulary, characterization, plot, figurative language, and concepts.

Attention must also be given to the student's part in classroom discussion. Many students who respond poorly to tests do react strongly to Shakespeare. Therefore, careful attention should be given to this aspect of the work, and the class should be aware that participation in discussion activities is important.

Materials

Text: The Complete Works of Shakespeare. Peter Alexander, ed. Random House, New York, 1952

A Companion to Shakespeare Studies. H. Granville - Barker and G.B. Harrison, eds. Doubleday and Co., Garden City, New York, 1960.

Complete Works of Shakespeare. Hardin Craig, ed. Scott, Foresman and Company, Chicago, 1961.

Complete Works of Shakespeare. George L. Kittredge, ed. Ginn and Company, Boston, 1936.

An Introduction to Shakespeare. Hardin Craig, ed. Scott, Foresman and Company, Chicago, 1952.

The Life of Shakespeare. F.E. Halliday. Penguin Books, Baltimore, 1963.

Shakespeare. Raymond Alden. Duffield and Co., New York, 1922.

Shakespeare. Mark Van Doren. Doubleday and Company, Garden City, New York, 1939.

Shakespeare and English History. William Rogers. Littlefield, Adams and Co., Totowa, New York, 1966.

Shakespeare of London. Marchette Chute. E.P. Dutton and Co., Inc., New York, 1962.

Shakespeare. The Art of the Dramatist. Roland M. Frye, Houghton Mifflin Company, Boston, 1970.

Shakespearean Tragedy. A.C. Bradley, Meridian Books, New York, 1955.

Shakespeare's England. Ed. by Horizon Magazine. American Heritage Publishing Company, Inc., New York, 1964.

Tales from Shakespeare. Charles and Mary Lamb. Parent's Magazine Press, New York, 1964.

Filmstrips and Recordings:
- The Elizabethan Age (f)
- English Inns (f)
- Great Writers Series-Shakespeare (r, 4f)
- *Macbeth* (r)
- *Romeo and Juliet* (r)
- Shakespeare Country (f)
- Time, Life, and Works of Shakespeare (f)
- A Visit to London (f)

Film:
- *Romeo and Juliet* (3 reels, available from State AVA Center)

SHAKESPEARE II

Course description

Shakespeare II teaches The Taming of the Shrew, The Merchant of Venice, and Twelfth Night. It deals in brief with the structure of the comedy, but is chiefly designed to encourage the students to understand and enjoy the rich humor and high artistic achievement of Shakespeare in this field.

Student ability

Average

Requirements

None

Objectives

The two controlling ideas of this course are Shakespeare's universality and his humor--as seen in people and situations the student can relate to.

Study of the comedies is intended to broaden the student's cultural background, increase his understanding of the workings of the comedy, enlarge his vocabulary, and give him assurance and personal satisfaction through his ability to understand and appreciate Shakespeare.

Course content

Since most students enrolled in this course will have studied Shakespeare previously, little time is given to background information. For any student new to Shakespeare, outside assignments dealing with his life and times may be made. Usually it is sufficient to have the student examine the film strips on Shakespeare during his study halls.

Class time will be devoted to reading in conjunction with the recording of the play; such explanation of words and lines as the teacher deems is necessary; and discussion, in which the teacher constantly stresses the relevancy of the plays and strives to show the universality of the ideas and actions. Above all, this should be kept an "idea" course; facts are not as important as enjoyment is here.

Methods

The general procedure is to assign the play for outside reading, then re-read in class in conjunction with the recording. Student's grasp of the material is much greater when they hear the words as they read them. Additionally, the beauty of Shakespeare's language becomes more obvious as they hear the lines spoken by professional actors.

Following the reading of each assignment, class time is given to explanation of obscure lines and difficult vocabulary and discussion of the ideas of the play - the universal truths to which the students can relate.

The teacher discusses comedy as a literary form, and, peculiarly, Shakespearean comedy, as the need for explanation and enlargement arises. The student should leave the course with an awareness of the tradition of the comedy and an appreciation of Shakespeare's use of the form.

Evaluation

Testing as each play is completed will serve both as a measure of learning and a check on the students' ability to understand and appreciate ideas. Testing should not, however, be used as a weapon in this course. Unless the teacher can help his students see the joy of the Shakespearean comedy, he has no right to try to stuff it down their unwilling throats. For this reason, it is felt that it is sufficient to give, after completion of each of the plays, an essay test which allows the student to voice ideas and opinions of his own. Grading may also be based upon class participation.

Materials

Text: The Complete Works of Shakespeare. Peter Alexander, ed. Random House, New York, 1952.

A Companion to Shakespeare Studies. H.Granville - Barker and G.B. Harrison, eds. Doubleday and Company, Garden City, New York, 1960.

Complete Works of Shakespeare. Hardin Craig, ed. Scott, Foresman and Company, Chicago, 1961.

Complete Works of Shakespeare. George L. Kittredge, ed. Ginn and Company, Boston, 1936.

Discussion of Shakespeare's Romantic Comedy. Herbert Weil, Jr., ed. D.C. Heath and Company, Boston, 1966.

Introduction to Shakespeare. Hardin Craig, ed. Scott, Foresman and Company, Chicago, 1952.

Life of Shakespeare. F.E. Halliday. Penguin Books. Baltimore, 1961.

Shakespeare. Raymond Alden. Duffield and Company, New York, 1922.

Shakespeare. Mark Van Doren. Doubleday and Co., Garden City, New York, 1939.

Shakespeare of London. Marchette Chute. E.P. Dutton and Co., Inc., New York, 1962.

Shakespeare. The Art of the Dramatist. Roland M. Frye. Houghton Mifflin Company, Boston, 1970.

Shakespeare. The Comedies. A Collection of Critical Essays. Kenneth Muir, ed. Prentice-Hall, Inc., Englewood Cliff, New Jersey, 1965.

Shakespeare's England. Horizon Magazine, ed. American Heritage Publishing Company, Inc., 1964.

Tales from Shakespeare. Charles and Mary Lamb. Parent's Magazine Press, New York, 1964.

Twelfth Night. George L. Kittredge, ed. Blaisdell Publishing Company, Waltham, Massachusetts, 1966.

Twentieth Century Interpretations of Twelfth Night. Walter N. King, ed. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1968.

Filmstrips and recordings:

- The Elizabethan Age (f)
- English Inns (f)
- Great Writers Series - Shakespeare (r, 4f)
- *The Merchant of Venice* (r)
- Shakespeare Country (f)
- *Taming of the Shrew* (r)
- Time, Life, and Works of Shakespeare (f)
- *Twelfth Night* (r)
- A Visit to London (f)

SHAKESPEARE III

Course description

This course includes the teaching of two tragedies and one historical drama. The recommended palys are Hamlet, Othello, and Henry IV, Part I. The course is directed toward the above average and probably more mature student, so that the class discussion is conducted in a direct manner, in depth, and deals with all aspects of the plays involved.

Student ability

Above average

Requirements

None

Objectives

To enlarge upon the student's understanding of the life and times of Shakespeare. To deal with two of the most profound tragedies of Shakespeare and to acquaint all students with a historical drama by Shakespeare. To prove again to the student that, as a master technician, psychologist and entertainer, Shakespeare has never been surpassed in his art.

Course content

Since it may be presumed that most students in this course will have already taken Shakespeare I or II, the introduction to the man and his works and background on Elizabethan England is limited. The plays listed above are used in this course, although a teacher might prefer alternatives listed in the materials. The students are to read each play as an out of class assignment and to discuss the play, scene by scene, in depth in class. Emphasis is placed on the discussion of the structure of the play, character development, the psychology of the character and the impact of the climaxes as each play develops. The students will listen to the records by acts, at the conclusion of the discussion. For those plays for which filmstrips are available, these will also be used at appropriate points.

Methods

The students are to read the play in use, scene by scene, as an out of class assignment. Some selected passages may be read in class by the students, but it is not found to be a workable plan to cut down on discussion time to any great degree when working with the advanced student. In the discussion, the teacher should stress analysis of the structure of the play, the foreward movements of the scenes and acts, the unity of the play, character development and the complexity and psychology of the characters, specific theatrical devices used, and, especially the universality of Shakespeare's themes and ideas. It is certainly not recommended that a student at this level be asked to memorize any passage, but certain lines should be carefully emphasized as being classic statements and as frequently used classical allusions. The teacher should be sure to include treatment of Shakespeare as a master entertainer and the fact that his work was well loved by all Englishmen in his own time--and the reasons why. The students will listen to the records at the end of each act, as interest is better sustained with advanced students if the discussion precedes the playing of the records. Available filmstrips will be shown at appropriate points, but the records must be considered mandatory to the student's comprehension of the play. It is strongly recommended that no more than three plays be attempted in any one course, as the student cannot deal with the plays in depth, nor can he bear the load.

Evaluation

Testing of each play is done by the act, as it is easier for any student to retain some of the very complex concepts of these plays if he is not threatened with a test covering the entire work. The type of test given may be of the teacher's choice but the brief answer test is often found to be successful. It is also recommended that the students write a character analysis of some exceptionally interesting character in each play (Hamlet, Othello, Iago, Hal) as it provides further insight into the structure of the characters. The student's participation in class discussion must be considered, as well, as a very important part of the basis for grading.

Materials

Basic Text: *The Complete Works of Shakespeare*, Peter Alexander ed., Random House, New York, New York, 1952

Hamlet
Othello
Henry IV Part I
King Lear
Henry V
Richard III

John Gielgud Directs Richard Burton in Hamlet, Richard L. Sterne, Random House, New York, New York, 1968

A Short History of Shakespearean Criticism, Arthur M. Eastman, Random House, New York, New York, 1968

Shakespearean Tragedy, A.C. Bradley, Fawcett Publ. Co., Greenwich, Conn.

Shakespeare of London, Marchette Chute, E.P. Dutton and Co., Inc., New York, New York, 1962

Tales from Shakespeare, Charles and Mary Lamb, Parents Magazine Press, Inc., New York, New York

Shakespeare: The Histories, Eugene M. Worth ed., Prentice Hall, Inc., Englewood Cliffs, New Jersey, 1965

Shakespeare: The Tragedies, Alfred Harbage ed., Prentice Hall, Inc., Englewood Cliffs, New Jersey, 1965

Shakespeare's England, Horizon Magazine Editors, American Heritage Publishing Co., Harper and Row, New York, New York, 1964

Hamlet and Revenge, Eleanor Prosser, Stanford University Press, Stanford, California, 1967

A Casebook on Othello, Leonard Dean, ed., Thomas Y. Crowell Co., New York, New York, 1961

Othello, M.R. Redley ed., Metheun and Co., London., 1958

Shakespeare and English History, William Hudson, Rogers, Littlefield, Adams and Co., Totowa, New Jersey, 1966

Listening Library, 1 Park Avenue, Old Greenwich, Conn., 06870, 1969

Recordings: John Gielgud's *Hamlet* with Richard Burton
Laurence Olivier's *Othello*
Henry IV Part I, Shakespeare Recording Society
Richard III, Shakespeare Recording Society

Filmstrips: *Hamlet*
King Lear
Othello

Other Filmstrips: Shakespeare Country
Hamlet - Shakespeare

SHORT STORY I

Course description

Short Story I offers the student an opportunity to read a large collection of short stories of widely varying types written by authors critically acclaimed as outstanding in the field.

Student ability

Average

Requirements

None

Objectives

The course is intended to increase the student's enjoyment of the short story form; to result in an increased understanding of the structure and literary characteristics of the form; and to secure an efficient response to stories concerned with increasingly subtler ideas, wider moral problems, and richer human associations.

Course content

Reading is from Robert Penn Warren's collection of short stories, each of which is widely known and accepted as an excellent example of its type. The course includes a study of the form of the short story and its requirements as to style, characterization, setting, theme, tone, plot, and point of view. The student is asked to judge each story by these criteria and to analyze the meaning it has for him.

Recordings of well-known short stories are used to broaden and enliven the course.

Methods

The elements of the short story are taught concurrently with the stories themselves. To this end, the class begins reading immediately, discussing as each story is read the means by which the author conveys his message to his reader - his style of writing, the literary devices he uses, and the universality of his concepts.

Because this course could easily become tiresome to the students, it is essential that class procedures be varied occasionally. Students can use suitable stories as springboards to panel discussions, debates, rewriting as newspaper articles or one-act plays, or oral reading. Other material should be brought into class, *i.e.* short stories of merit found in current magazines or, for the purpose of shock and contrast, a short story from a pulp magazine to be read aloud and analyzed for all its faults.

The use of recordings of short stories proves valuable; the student learns the art of listening as he enjoys good literature.

Evaluation

Emphasis is greatest on the student's participation in the class--his indication through class discussion that he is reading and understanding the stories. Testing, if any, is limited to a written evaluation of the short story and the presentation of some examples illustrative of good writing.

Materials

Text: Short Story Masterpieces. Robert Penn Warren and Albert Erskine, eds. Dell Books, New York, 1954.

The American Experience: Fiction. Marjorie Wescott Barrows, *et al*., Macmillan Company, New York, 1968.

Designs for Reading Short Stories. Jane Eklund Ball. Houghton Mifflin Company, Boston, 1969.

Great Short Stories. Charles Neider, ed. Rinehart and Company, Inc., New York, 1957.

An Introduction to Literature. Sylvan Barnet, *et al*., Little, Brown and Company, Boston, 1967.

Introduction to the Short Story. Crosby E. Redman. McCormick-Mathers Publishing Company, Inc., Wichita, Kansas, 1965.

Masters of the Modern Short Story. Walter Havighurst, ed. Harcourt, Brace and Company, New York, 1945.

Reading Modern Short Stories. Jarvis A. Thurston. Scott, Foresman and Company, Chicago, 1955.

Reading Prose Fiction. Joseph Satin. Houghton Mifflin Company, Boston, 1964.

Short Stories for Study. Raymond W. Short and Richard B. Sewall. Henry Holt and Company, New York, 1941.

Ten Modern Masters. Robert Gorham Davis. Harcourt, Brace and Company, New York, 1953.

Recordings: Bradbury-"There Will Come Soft Rain", Poe-"Tell-Tale Heart", Thurber-"The World of James Thurber", Twain-"The Best of Mark Twain", Welty-"Why I Live at the P.O."

Short Story II

Course description

This course furthers the study of the short story for the interested student and introduces to the more mature student the short story as a literary genre. The material used includes representative works of recognized literary masters, both classic and contemporary.

Student ability

Above average

Requirements

None

Objectives

To introduce the short story to the more mature student and to enlarge upon such study for the student who is interested in this literary type. To demonstrate the structure and techniques used by the world's great authors in the writing of the short story and to further acquaint the students with important world literature. To encourage the student to retain an interest in reading great literature throughout his life.

Course content

This course concentrates on the short story, both classic and contemporary, as a literary type. It uses the works of acknowledged literary masters only. It deals especially with the relevancy and universality of the themes and ideas, but includes, as well, some instruction on the structure and techniques which are specific to the skillfully written short story.

Methods

This is essentially a reading and discussion course. The students read the stories assigned in the text as well as selections from resource material. The reading is prefaced by background material on the author, his times and his country. This background material is especially necessary when dealing with a classic setting or a European author with whom the students may not be familiar.

Since this class is composed of more mature students, critiques on the author's style, techniques and use of literary devices should accompany the assignment. Whether the teacher provides the critique before the reading or during the discussion depends on the make-up of the individual class and the nature of the story involved.

The reading is followed by an in depth and very free discussion in which the teacher serves only as a guide to point out or explain difficult passages, symbolism, literary devices and universality of theme. While the structure and expression of the story is important, the discussion should concentrate on ideas and characterizations. It may also be important to question why these particular selections are regarded as among the greatest in world literature.

After especially successful discussions, the students are assigned to write subjective evaluative essays. These should further develop their understanding of the story and demonstrate this level of understanding to the teacher.

Evaluation

There is no testing in this course. The grade is based on participation in class discussion, increase in the student's understanding of literature and the grades assigned to the evaluative papers.

Materials

Basic Text: The Short Story: Classic and Contemporary, R.W. Lid, ed., J.B. Lippincott Co., Philadelphia, 1966

The Rhinehart Book of Short Stories, C.L. Cline, ed., Rhinehart and Co., Inc., New York, 1956

Great Short Stories from the World's Literature, Charles Neider, ed., Rhinehart and Co., Inc., New York, 1957

Great Modern European Short Stories, Douglas and Sylvia Angus, eds., Fawcett Publishing Co., Greenwich, Conn., 06830, 1969

An Anthology of Short Fiction, David R. Weimer, ed., Random House, New York, 1970

The Form of Fiction, John Gardner and Lennis Dunlap eds., Random House, New York, 1962

Twentieth Century views, Prentice Hall, Inc., Englewood Cliffs, New Jersey, 1962

- Hemingway, Robert P. Weeks, ed.
- F. Scott Fitzgerald, Arthur Mizener, ed.
- Henry James, Leon Edel, ed.
- Faulkner, Robert Penn Warren, ed.
- Stephen Crane, Maurice Bassan, ed.
- Hawthorne, J. Hillis Miller
- Melville, Richard Chase, ed.

Baudelaire, Henri Peyre, ed.
Thomas Mann, Henry Hatfield, ed.
Flaubert, Raymond Girard, ed.
Pirandello, Glauco Cambon, ed.
Tolstoy, Ralph E. Matlaw, ed.
Chekhov, Robert Louis Jackson, ed.
D.H. Lawrence, Mark Spilka, ed.

NOVEL I

Course description

Novel I is designed to give the average student an opportunity to enrich his background and gain an interest in reading by reading and discussing several widely-accepted, easily-read novels.

Student ability

Average

Requirements

None

Objectives

The course is intended to improve the student's cultural background and his ability to read for enjoyment and comprehension. Careful discussion should help to develop his ability to grasp the ideas the author seeks to convey. It is hoped that the reading will prove enjoyable and that the student will be motivated to do further reading on his own.

Course content

Novels in this course should change frequently. For the initial course the books used are Ethan Frome, Wharton, Lord of the Flies, Golding, All Quiet on the Western Front, Remarque, and Thorpe, Dutton. Any well-written, good book that has not been taught recently in the school might as well be selected. Among those suitable are: Christy, Dandelion Wine, Drums Along the Mohawk, Episode of Sparrows, Exodus, For Whom the Bell Tolls, The Good Earth, The Mystery of Edwin Drood, Northwest Passage, Of Mice and Men, Persuasion, Precious Bane, A Separate Peace, Up the Down Staircase. Paperback editions are used to facilitate frequent changes.

Reading is done outside of class, with class time being utilized for discussion of ideas, the teacher's explanation of literary devices, and the student's examination of the books for plot, theme, setting, character development, style, point of view, emotional honesty, and esthetic validity.

A critical evaluation, written on some phase of the author's style or on some basic truth that he sought to present, is done as each book is completed.

Methods

Four books are read in this course. Each is presented to the students with some background on the author and his subject. Ethan Frome is introduced with a few details on Wharton's life and a discussion of New England weather - it can be compared with that of Montana - and the effect of weather on the lives of people. It is interesting to read Golding's statement of what he is trying to accomplish as an introduction to Lord of the Flies - an approach which may be followed up by a discussion after the book is finished. Thorpe should be presented along with a thorough discussion of racial problems in the South.

All Quiet on the Western Front is begun with the showing of a filmstrip on World War I. Since many students are quite weak in the history of this period, efforts must be made to present as much historical background materials as possible in the space of one or two class periods. By following this up with a discussion in which the class contrasts World War I, its causes and the manner in which it was fought, with the conflict in Viet Nam, the students may be brought to relate to the earlier war and thus to see the war scenes and the ultimate horror of Remarque's book a little better.

Reading assignments are done outside of class, and class time is generally utilized for discussion. Ideas are all-important, for it is by talking about ideas that students become involved. The teacher does, however, deal with the elements of writing-form and style, setting, characterization, plot and theme -and directs the attention of the class to these aspects of the book.

Writing is confined to the critical evaluations that are done as each book is concluded. They deal with the author's art and his message. For example, upon completion of Ethan Frome, the student might be asked for a subjective theme on the importance of setting to the story, or to consider the bravery - or cowardice - of suicide.

Evaluation

Grading in this course is done on the basis of the student's contribution to class discussion and the critical writing he does as each book is completed. The teacher watches, too, for a new appreciation of literature - an understanding of concepts and fine points not hitherto perceptible to the student. This may provide more concrete evidence of growth than any written statement could afford.

Materials

Novels: All Quiet on the Western Front, Erich M. Remarque
Ethan Frome, Edith Wharton, Lord of the Flies, William Golding,
Thorpe, Mary Dutton

The American Novel and Its Tradition. Richard Chase. Doubleday and Company, Garden City, New York, 1957.

Approaches to the Novel. Robert Scholes, ed. Chandler Publishing Company, San Francisco, 1961.

The Forms of Fiction. John Gardner and Lennis Dunlap. Random House, New York, 1962.

A History of American Literature. Percy H. Boynton, Ginn and Company, Boston, 1919.

Literary History of the United States. Robert E. Speller, *et al*., eds. MacMillan Company, New York, 1963.

Literature: An Introduction. Hollis Summers and Edgar Whan. McGraw-Hill Book Company, New York, 1960.

Literature and the American Tradition. Leon Howard. Doubleday and Company, Inc., Garden City, New York, 1960.

The Modern Novel. Walter Allen. E.P. Dutton and Co. Inc., New York, 1964.

Repertory. Walter Blair and John Gerber. Scott, Foresman and Company, Chicago, 1960.

Filmstrip: World War I

NOVEL II

Course description

This course provides the mature student with an opportunity to study important, modern world novels. The novels chosen are so selected because of the merit of the work, the stature of the author, the relevancy of the theme, and to enable the student to examine varying attitudes and writing styles.

Student ability

Above average

Requirements

None

Objectives

To provide the student with the opportunity to acquaint himself with a crossection of novels of merit, both World and American. To provide him with an intensive study of the novel as a genre. To investigate, in depth, the styles and techniques used by accomplished novelists. To acquaint him with the authors and types of literature that he will meet at the college level.

Course content

This course consists of the reading of several modern novels of consequence and the discussion and evaluation of them. The works chosen for use in this course are Cry the Beloved Country, Alan Paton, The Stranger, Albert Camus, 1984, George Orwell, "The Grand Inquisitor on the Nature of Man" (from The Brothers Karamazov), Fyodor Dostoevski, and Siddhartha, Herman Hesse. These works are chosen because of their inherent literary values and because they represent a variety of important philosophies and illustrate a complexity of problems. Suggested alternative novels are A Separate Peace, John Knowles, The Power and the Glory, Graham Greene, Notes From the Underground, Fyodor Dostoevski, Intruder in the Dust, William Faulkner.

Methods

This is essentially a reading, discussion and evaluation course. Paperback books are used to facilitate changes in the course as needed. The novels selected should always be those which the teacher feels he can best develop in a given class, and those listed in the course content are recommended readings only. In any case, the teacher must assume that the student's frame of reference is limited and a presentation of material pertinent to author background and philosophy must precede the reading of each novel. This material must then be pursued during the discussions or the students will not retain interest in the novel.

Continuous development of the novel themes and philosophies will challenge the mature student, prepare him for literature at the college level and, hopefully, will stimulate him to develop an interest in the humanities as such.

Reading assignments are completed out of class, with the class time devoted to discussion. The discussion should concentrate on the ideas in the novel, and the philosophies, rather than techniques. While investigation of styles and techniques is important, and should be dealt with as the occasion arises, this is still a "thought-oriented" course and must remain so if it is to be of value.

After the reading and discussion of the novel are completed, the student is assigned to write an evaluative essay. This essay, again, should be "thought-oriented" with some accessory treatment of technique as it assists in the development of the theme.

Evaluation

There is no place for testing in this course. The basis for grade is class participation, the student's growth in the understanding of the philosophies and styles of the literature involved, and the compilation of grades assigned to the individual essays.

Materials

Trends and Styles in Twentieth Century French Literature, Helmut Hatzfeld, The Catholic University of America Press, Washington, D.C., 20017, 1966

Albert Camus and the Literature of Revolt, John Cruickshank, Oxford University Press, New York, 1960

A History of the German Novelle, Bennett, Cambridge University Press, London, 1934

Eleven Essays in the European Novel, Blackmur, Harcourt Brace and World, Inc., New York, 1968

A Study in the Evolution of a Literature, Janko Lavrin, Sylvan Press, London, W.C.I., 1948

A Literary History of England, Albert C. Baugh, ed., Appleton-Century-Crofts, New York, 1967 nineteenth century authors—Balzac, Pushkin, Baudelaire—although there is a section of neo-classical writings contained in the book. The interested student may read these or other selections for extra credit if he wishes. The reading of any selection must be prefaced by background material on the author, his time and his country. Critiques on the author's style and techniques should also be presented by the teacher before the reading of the assignment. These critiques may then be treated again, in more depth, during the discussion.

The discussion should center on themes and attitudes, but the teacher should continually remind the students how the particular era, life style or political situation of the author is inherently expressed in his work. The class should investigate thoroughly the specialized European attitudes, writing styles and techniques. This type of discussion serves to enrich the student's background, to assist him in maintaining an interest in fine literature and it prepares him for literature at the college level.

After some readings and discussions, the student is assigned to write an evaluative essay or critique. The selections chosen for such assignments would depend upon the merit of the work, the relevancy of the theme and the reaction of the class to the selection.

Evaluation

There is no testing in this class. The grade is based on class participation, the growth of the student in his understanding of the literature and the grades assigned to the individual essays.

Materials

Basic text: Continental Literature: An Anthology, Volume II Dorothy Van Ghent and Hoseph S. Brown, eds., J.B. Lippincott Co., Philadelphia, 1968

Modern German Literature, 1870-1940, Victor Lange, Cornell University Press, Ithaca, New York, 1945

Freud, Goethe, Wagner, Thomas Mann, Alfred A. Knopf, New York, 1937

Climate of Violence: The French Literary Tradition from Baudelaire to the Present, Wallace Fowlie, The Macmillan Co., New York, 1967

Trends and Styles in Twentieth Century French Literature, Helmut Hatzfeld, The Catholic University of America Press, Washington, D.C. 20017, 1966

Russians: Then and Now, Avraham Yarmolinsky, ed., Collier-Macmillan Ltd., New York, 1963

History of Russian Literature, D.S. Mirsky, Alfred A. Knopf Co., New York, 1927

Philosophy and Literature, Cameron Thompson, ed., Harcourt Brace and World, Inc., New York, 1969

Africa--Yesterday and Today, Clark D Moore and Ann Dunbar, eds., Bantam Books, Inc., 666 5th Ave., New York, New York, 10019, 1970

Twentieth Century Views, Prentice-Hall Inc., Englewood Cliffs, New Jersey, 1962

- *Camus*, Germaine Bree, ed.
- *Dostoevsky*, Rene Wellek, ed.

DRAMA I

Course description

An introduction to the drama as a literary form - its history and development. The course includes a study of Sophocles' Antigone, Euripides' Medea, and Aristophanes' The Clouds.

Student ability

Average and above average

Requirements

None

Objectives

The purpose of the course is to introduce the student to drama in a logical manner, beginning with the origins of Greek drama in the fifth century B.C. and folowing the development of the dramatic tradition through Sophocles, Euripides, and Aristophanes. It seeks to impart significant background information and to provide an opportunity for enjoyment of great literary masterpieces.

Course content

A study of the origins and growth of the drama: the outgrowth of the play from the dithyramb, the first dramatic representation (Thespis, 534 B.C.), and a rather intensive look at the early drama - the relationship of the gods to life and the arts, the relationship of the drama to the gods and to the people, and the conventional forms of the drama: the prologue, epiphany, chorus, and characterization.

Methods

Every effort is made at the instigation of the course to dispel the student's feeling that drama is "stiff" and "hard". The first meetings are devoted to historical and literary background, showing filmstrips and discussing life in ancient Greece. Students show a good deal of interest in the Greek games and Greek life. Landmarks in Greek Literature contains an excellent collection of photographs, and Frank Yerby's Goat Song, though something of a pot-boiler, should appeal to young people as an interesting look at early Greece.

The importance of the gods to the Greek way of life is stressed and clarified, in order that the students may recognize and follow the workings of the gods within the plays. The teacher also develops the concept of the dramatist as teacher and spends time as needed on the tradition of the drama: the rite of Dionysus; the "goat song"; the restrictions of the formal drama - use of only two characters (later three, then four), use of the chorus, the epiphany; the staging of the play; the importance of the play in Greek life.

As in all literary courses, the teacher strives to teach inductively - to deal with the basic truths rather than the basic facts of the plays. Through watching filmstrips on Greece and on the drama before the reading of the plays begins, the students obtain a guideline for their reading; through discussing the ideas of the play they gain an understanding of what the writer wanted to say to them and can thus watch for the important thought.

Reading assignments are made, but the plays, broken into logical, easily-assimilated sections, are also read in class to the accompaniment of the recording. The teacher then makes any explanations necessary to the understanding of the play and leads the class into a discussion of the ideas encountered in that portion of the play.

At the conclusion of each of the plays the students discuss ideas and reactions, and the teacher encourages them to probe for universal truths and relevant ideas. Students do react most enthusiastically to these plays if they are presented as living stories.

Evaluation

Testing, as always, should be on ideas, although there is ample ground for questioning on the history of the theatre and on Greek life. For the class that does not require the discipline of testing for facts, a subjective essay on the main ideas of the play can be undertaken as each play is completed.

Materials

Text: Drama, An Introductory Anthology. Alternate edition. Otto Reinert, ed. Little, Brown and Company, Philadelphia, 1967.

Complete Plays of Aristophanes. (p) Bantam

Oedipus Plays of Sophocles. (p) Mentor

Three Great Plays of Euripides,(p) Mentor

Aeschuylus, Sophocles, Euripides, Aristophanes. Great Books of the Western World. Robert M. Hutchins, ed., Encyclopedia Britannica, Inc., Chicago, 1952.

The Art of the Theatre. Robert W. Corrigan and James L. Rosenberg, ed. Chandler Publishing Co., San Francisco, 1964.

Great World Theatre. Alan S. Downer, ed. Harper and Row, New York, 1964.

Greek Literature in Transition. George Howe and Gustave A. Harrer, eds. Harper and Rowe, New York, 1948.

Greek Tragedy. A Literary Study. Doubleday and Company. Garden City, New York, 1954.

The History of the Greek and Roman Theatre. Margaret Bieber. Princeton University Press, Princeton, 1960.

An Introduction to the Drama. Grassner and Sweetkind. Holt, Rinehart and Winston, Inc., New York, 1963.

Landmarks in Greek Literature. C.M. Boura. World Publishing Company, Cleveland, 1966.

Masterpieces of the Drama. Alexander W. Allison, *et al*., eds. Macmillan Company, New York, 1957.

Nine Great Plays. Leonard F. Dean. Harcourt, Brace and Co., New York, 1956.

Plays, Classic and Contemporary. R.W. Lid and Daniel Bernd, eds. J.B. Lippincott Company, Philadelphia, 1967.

Theatrical Response. Kenneth M. Cameron and Theodore J.C. Hoffman, Macmillan, New York, 1969.

Filmstrips and recordings:
- *Antigone* (f & r)
- "The Epic of Man: Homeric Greece" (f)
- "How To Read and Understand Drama (2f & r)
- *Medea* (f & r)

DRAMA II

Course description

Drama II introduces the student to world drama after 1600. It includes four representative plays: Moliere's The Misanthrope, Goldsmith's She Stoops to Conquer, Sheridan's The Rivals, and Shaw's Antony and Cleopatra.

Student ability

Above average

Requirements

None

Objectives

This course is set up to provide background information on the history and development of drama as a literary form; to supply knowledge of the history of the theatre and its traditions; and to present great drama to the students for their enjoyment and enrichment.

Course content

Information on the drama as a literary form is presented and the history of the theatre and its stagecraft is studied, with the student being shown models and diagrams of theatres such as those in which the plays he will read were given.

The plays are read in out-of-class assignments, then re-read in class in conjunction with a recording. The teacher offers supplementary information and explanations where they are called for, and the ideas of the plays are discussed.

Methods

The course is introduced with the filmstrip "How to Read and Understand Drama." The teacher presents information on the dramatic form - what it is and how it achieves the playwright's objectives; the elements of the drama; and the history of the theatre, its evolvement, and the development of stagecraft and theatrical convention such as the chorus, soliloquy, aside, and ritualistic use of language in verse and imagery.

Filmstrips on the theatre or models, pictures, and diagrams of theatres developed in the various ages of the drama should be presented to the class at this time or during the reading of the plays. It is hoped that the teacher would eventually be able to build up a series of films dealing with the country and the age of each of the dramatists involved in the course. Until this is accomplished, he gives this background material from his reading in literary histories.

The reading of the plays is assigned for out-of-class work, but with most classes it appears essential to the student's understanding that each play be re-read in class to the accompaniment of the recording. Except with the very capable student, it appears best to play the day's assignment each day. Top students, on the other hand, enjoy hearing the entire play after all reading is completed. The teacher must consider the make-up of his class when deciding which procedure to follow.

Class discussion is held as each assigned section is read. Obscure or difficult points are clarified by the teacher and the discussion is pointed toward helping the students find relevancy in the ideas of the play. It is, of course, the universality of theme that has made these plays live, and the teacher must reveal these ideas to the student through inductive teaching.

Evaluation

Testing (if any) should be done at the conclusion of each play. It should be kept subjective and care must be taken that fear of a test does not intrude upon the student's enjoyment of his reading. Other grading is on class participation.

Materials

Text: Drama. An Introductory Anthology. (alternate edition) Otto Reiner, ed. Little, Brown, and Company, Philadelphia, 1967.

Century Readings in English Literature. John W. Cunliffe, et al., eds. D. Appleton-Century Company, Inc., London, 1940.

Character and Conflict: An Introduction to Drama. Alvin Kernan, Harcourt, Brace and World, Inc., New York, 1963.

Chief Pre-Shakespearean Dramas. Joseph Q. Adams. Houghton Mifflin Company, Boston, 1924.

Concise Cambridge History of English Literature. George Sampson. Macmillan, New York, 1941.

Discovering Drama. Elizabeth Drew. W.W. Norton and Company, New York, 1937.

Drama on Stage. Randolph Goodman. Holt, Rinehart and Winston, New York, 1961.

George Bernard Shaw: A Critical Survey. Louis Kronenberger, ed. World Publishing Company. Cleveland, 1953.

The Idea of a Theatre. Doubleday and Company, Garden City, New York, 1949.

Introduction to Eighteenth-Century Drama, 1700-1780. Frederick S. Boas. Clarendon Press, Oxford, 1953.

A Literary History of England. Albert C. Baugh, ed. Appleton-Century -Crofts, New York, 1967.

The Living Stage: A History of the World Theatre. Prentice-Hall, Inc., New York, 1955.

Major English Writers of the Eighteenth Century. Harold E. Pagliaro, ed. Free Press, New York, 1969.

Men and Masks: A Study of Moliere. Lionel Grossman. John Hopkins University Press, Baltimore, 1963.

Moliere. John Palmer. Brown and Warren, New York, 1930.

The Oxford Companion to the Theatre. Phyllis Hartnall, ed., Oxford University Press, London, 1957.

Readings in English Prose of the Eighteenth Century. Raymond M. Alden, ed., Houghton Mifflin Company, Boston, 1911.

Representative English Dramas. John Robert Moore, ed. Ginn and Company. Boston, 1929.

Shaw and the Nineteenth-Century Theatre. Martin Meisel. Princeton University Press, Princeton, 1963.

Sheridan. Lewis Gibbs. J.M. Dent and Sons, London, 1947.

World Drama from Aeschuylus to Anouilh. Allardyce Nicoll. G.G. Harrap and Company, London, 1949.

Filmstrips and recordings:
- *Antony and Cleopatra* (2r.)
- "Eighteenth Century Englsnd Life" (f)
- "England - 18th Century" (f)
- "How to Read and Understand Drama" (2f, r)
- *The Misanthrope* (2r)
- *The Rivals* (2r)
- *She Stoops to Conquer* (3r)

DRAMA III

Course description

This course is designed to teach the student how to read a play aloud in class in a role-playing situation. It deals with casting and character interpretation and stresses the fact that the cast must work together. It also includes instruction in stagecraft, set design and other aspects of play production.

Student ability

Average

Requirements

None

Objectives

To provide the student with an opportunity to read and enjoy plays in a role-playing situation. To encourage the student to continue the reading of drama, to try out for school and other amateur productions and to attend the theatre for his own pleasure. To approach the drama from the point of view that the student should become involved in the play, in role-playing, in offstage production and as a critic, rather than only as a reader of drama. To introduce the student to stagecraft and play production, including stage settings, costuming and make-up. To convince the student that, while this course has its own basic values, a continuing interest in some aspect of play production is both worthwhile and entertaining.

Course content

The basic text is a collection of short one-act plays which the students are assigned to read aloud in class in a role-playing situation. Those students not assigned to prepare specific parts for a given day will serve as the audience, critics and in offstage production roles. Role-playing assignments are alternated and, as the course advances, the students are asked to cast, direct and stage the plays. Emphasis is placed on the interpretation and projection of the character, gestures and body movements, the relating of the actor to the audience, audience reaction and the working together of the cast as a team. If the composition of the class warrants, some longer modern plays may be attempted toward the end of the course. Stagecraft and play production are included throughout the course. This includes instruction on the building of sets, stage setting, lighting, costuming and make up and the participation of the students in these aspects of play production.

Methods

Individual students are assigned to prepare roles in the specific play to present to the class on a given day. Those students not assigned to role-playing are assigned the reading of the play so that they may serve as both audience and critics. The assignments of role-playing are alternated so that each student will have an opportunity to read different types of characters in different situations. All criticism must be constructive or the more timid student becomes easily discouraged. The student who is apparently timid should probably be assigned minor or "walk-on" roles, at first, working up to principal parts, in order to establish his confidence in himself. Emphasis is placed on the various types of interpretation of the character, as different students may read a given character in different lights. Stress is also placed on projection of the character, voice, ease of gesture and body movements, placement of the characters on stage, "upstaging," "scene stealing," and the fact that a good cast works as a team; there are no stars in a classroom situation. The teacher must, at all times, train the students to be aware of audience reaction and to respond to it. Some instruction must be given in the art of "ad-libbing" and "covering," in case an actor should go up in his lines. Instruction in stagecraft and play production is included throughout the course, with some instruction on sound-effects, lighting and the building of flats and sets, but with more detail on stage-setting, costuming and make-up. As the class advances, the students will be expected to alternate in the off-stage production roles, *i.e.*, director, stage manager, prompter, light designer, make-up man, prop man. Because of the limit of time and facilities, it is not intended that the students produce, in the classroom, a play complete with all properties and costumes, but only that they acquire some of the skills which will enable them to take part in formal play production.

Evaluation

The nature of this course precludes testing of any kind. The grade is based on the student's continuing interest in the class, his willingness to participate in all aspects of play producing, his co-operation with the teacher and the class and his advancement in the skills in which he has been instructed.

Materials

Basic Text: *Reading and Staging the Play*, an anthology of one act plays, Little and Gassner, eds., 1967, Holt, Rhinehart and Winston Inc., 383 Madison Ave., New York, New York, 10017

Play Production in the High School, Beck, *et al.*, National Textbook Co., Skokie, Illinois, 1968

The New American Speech, W. Hedde, et al., J.B. Lippincott, Philadelphia, New York, 1968

A Student's Guide to 50 American Plays, Lass and Levin, eds., Washington Square Press, New York, 1969

The Speech Arts, William Lamers and Joseph Staudaucher, Lyons and Carnahan, Chicago, 1966

Speech in Action, Karl F. Robinson and Charlotte Lee, Scott Foresman and Co., Chicago, 1965

Speak Up! Harlen M. Adams and Thomas C. Pollack, MacMillan Co., Ltd., Collier-MacMillan Co., Ltd., London, New York, 1964

The Theatrical Response, Kenneth M. Cameron and Theodore Hoffman, The MacMillan Co., New York, 1969

Great World Theatre, An Introduction to Drama, Alan Downer, ed., Harper and Row, Publishers, New York, 1964

Drama, an Introductory Anthology, Otto Reinert, ed., Little Brown and Co., Boston, 1961

Six Modern American Plays, Allan Halline, ed., The Modern Library, Random House, Inc., New York, 1948

A Stage Make-Up Instruction Book, Yoti Lane, Art-Craft Play Co., Box 1058, Cedar Rapids, Iowa, 52406

POETRY I

Course description

This course introduces modern poetry of all types to the interested student. It includes the reading and discussion of modern world poetry as well as American. The course is also designed to encourage the student to try his hand at writing poetry of various types, especially those forms which are most popular today.

Student ability

Average

Requirements

None

Objectives

To introduce to the student all types of modern world and American poetry. To discuss this poetry in depth, in the classroom, so as to convince the student of the values of poetry in the world today. To attempt to break down some of the barriers toward poetry that have been erected in a more formal class situation. To encourage the student to experiment with the writing of poetry of various types, and finally, to assist the student in reaching an appreciation of poetry for its own sake.

Course content

The student reads poems assigned in the basic text as well as various poems in other anthologies. These auxiliary poems may be selected by both teacher and students, as the students are assigned to search through anthologies for poems which may interest them for such reasons as style, theme, relevancy or universal idea. The class is asked to be prepared to discuss all poetry in depth; this will assist them to a better understanding and appreciation of poetry, to develop a personal taste in poetry and will provide a basis for grade. The student is asked to experiment with the writing of poetry in any style and the class will examine student writing when the student involved is ready to have his work criticized. The class also listens to appropriate records, and, hopefully, learns how to read poetry aloud in a meaningful way. Appreciation of poetry for its own sake and as a satisfying form of self-expression is stressed throughout the course.

Methods

The most important area of concern for the teacher of modern poetry is to allow the student to judge for himself what he does and does not like. The teacher should interpret difficult passages, while explaining that the interpretation is a personal evaluation; he should direct the student's attention to those writers who are generally accepted as fine poets, but he must not become dogmatic or inflict his personal taste upon the student. He should keep an open mind at all times to new ideas and interpretation from the students. The poems assigned or sought out by the students should be discussed in considerable depth and with great freedom. The teacher does, however, have to deal with difficult words, phrases and classical allusions, and, as well, encourage the student to use an unabridged dictionary.

Listening to records assists the discussion and shows the student what the poet, if he is reading his own work, may have had in mind when writing the poem. Records show the student how poetry may be best read for understanding and also establish a mood which cannot usually be arrived at in any other way.

The teacher should try to convince the student that a poem has its own reason for being and does not need to be rationalized. The student will be encouraged to write poems in various forms (especially lyric, free verse, haiku) and to learn that some ideas can be expressed within the context of modern verse which cannot be said in any other way. The class will examine student writings when the student involved feels that he is ready for class suggestion and criticism, but such criticism must be constructive so that the writer will not be completely discouraged.

The teacher should stress the values of reading and writing poetry for personal fulfillment, and as a method of relief from the tensions and stress of an increasingly complex society. Finally, the teacher should encourage the student to develop a personal taste in poetry which may stimulate the student to continue to read poetry throughout his life.

Evaluation

There is no merit in testing in a class of this type. The fear of being required to learn specifics in poetry only serves to depress the student and deprive him of his opportunity to appreciate it. The student is graded on class participation, which must be consistent, his willingness to seek out additional material to bring to the class and his efforts in writing his own poems.

Materials

Basic Text: The Pocket Book of Modern Verse, Revised edition, Oscar Williams, ed., Pocket Books Inc., 630 Fifth Ave., New York, New York, 1958

Twentieth Century American Poetry, Conrad Aiken, ed., Modern Library, Random House, New York, 1968.

Contemporary American Poetry, Ralph J. Mills ed., Random House, New York, New York, 1965.

A Handbook to Literature, Thrall and Hibbard, The Odyssey Press, New York, New York, 1936.

Introduction to Poetry, Edgar H. Knapp, McCormick Mathers Publishing Co., Inc., Witchita, Kansas, 67201, 1965.

Houghton Books in Literature, Kenneth Lyon, ed., Designs for Reading; The Range of Literature; Poetry, Houghton Mifflin Co., Boston, New York, 1969.

Perspectives in Literature, A Book in Poetry, Books 1 and 2, Enright and Marthaler, eds., Harcourt Brace and World, New York, 1969.

MacMillan Literary Heritage: Currents in Poetry, Richard Corbin, ed., Macmillan Co., New York, 1968.

100 Modern Poems, Selden Rodman, ed., Educational Paperbacks, New American Library, 1301 Avenue of the Americas, New York, New York, 10019

The Oxford Book of American Verse, F.O. Matthiessen, ed., Oxford University Press, New York, 1959

The Poetry of the Negro, Hughes and Bontemps, ed., Doubleday and Co., Inc., Garden City, New York, 1949

Modern American Poetry, Louis Untermeyer, ed., Harcourt Brace and Co., New York, 1950

Modern European Poetry, Willis Barnstone, ed., Bantam Books, Inc., 666 5th Ave., New York, New York, 10019

Collections of Poetry by Rod McKuen, Random House, New York, New York, 1966-1970

How Does a Poem Mean, John Ciardi, Houghton-Mifflin Co., New York, New York, 1959

Library Resources: other anthologies

Recordings: Emily Dickinson, A Self Portrait
Carl Sandburg reading Fog and other poems
Walt Whitman's "Leaves of Grass"
Robert Frost Reads His Poetry
Rod McKuen's The Sea; The Earth; The Sky

POETRY II

Course description

Poetry II provides for the reading of the world's great poetry for pleasure and enrichment.

Student ability

Average

Requirements

None

Objectives

The course makes use of a representative collection of classical poetry to help the student appreciate the beauty and effectiveness of the poem as a means of expressing thought and emotion, to increase his enjoyment and enrichment through literature, to improve his understanding of the working of the language, and to offer him an outlet for his own unspoken thoughts and feelings.

Course content

Reading is from a comprehensive selection of poems that have stood the test of time. Included in the work of the course is a study of the poem as a literary form - its historical development, the elements of technique and style, and the theory of poetry.

Methods

The basic premise of this course is that poetry should be read and enjoyed. If it is to be enjoyed, however, it must be understood; therefore, students must be guided toward understanding through a careful presentation of the poems as a portrayal of human experience or as the expression of deep emotion or intense thought. Mechanics of poetry must not be stressed to the extent that the spontaneity of the course is destroyed. The primary objective should remain the student's personal enrichment.

The class is shown the development of the poem as a literary form from the ancient religious chants and the ballad. Students are made to see that most poets do write with a guiding principle in mind - that they do conform to established patterns of stanza, line length, meter, and rhyme; they do use the devices of imagery, figurative language, sounds, symbols, and allusion. The kinds of poetry are introduced - narrative and dramatic poems, songs and lyrics, poems of experience or observation, satire or irony, the parable, and the allegory - and examples are read.

Since the effect of poetry is so dependent upon its reading, an effort is made to provide the class with an opportunity to hear poems read. Many students enjoy reading aloud and should be encouraged to do so - but only after careful preparation. Assignments may include preparing for reading to the class.

Recordings are played frequently, and students always have a copy of the poetry before them. If the recordings available to the teacher are not accompanied by a printed text, it is essential that the teacher prepare copies of the poems for class use. Students are, in the main, unable and/or unwilling to follow an oral reading without having the words before them.

Time must be allotted for discussion of ideas expressed in the poems. Questions as to what message the poet was trying to get across should be searched. A comparison of two or more poems dealing with the same theme often proves of value, as does the comparison of two or more poetical types.

The teacher may wish to give some information on the poet (i.e., Elizabeth Barrett Browning), but he must avoid the obvious and often - abused device of dealing with the poet rather than seeking for an understanding of what he says.

Evaluation

There is no place for testing in this course. The fact that he elected the class is an indication of the student's interest, and with proper motivation and the effective presentation of the materials he will do the work without this mechanical goading. Grading may be on participation and evidence of growth.

Materials

Text: *Pocket Book of Verse*. M.E. Speare, ed. Pocket Books, Inc., New York, 1940.

The Art of Reading Poetry. Earl Daniels. Farrar and Rinehart, Publishers, New York, 1941.

An Anthology of World Poetry. Mark Van Doren, ed. Harcourt, Brace, and Company, New York, 1941.

Designs in Poetry. R. Stanley Peterson. Macmillan Co., New York, 1968.

The Golden Treasury of the Best Songs and Lyrical Poems. F.T. Palgrave, revised and enlarged by Oscar Williams. New American Library, New York, 1953.

"*Notes on Teaching Poetry*." Carol Marshall. *Literature Today*, Number Nine, Houghton Mifflin Company, Boston, 1969.

Poetry: A Modern Guide to Its Understanding and Enjoyment. Elizabeth Drew, W.W. Norton and Company, Inc., New York, 1959.

Poetry, An Introduction to Its Form and Art. Norman Friedman and Charles A. McLaughlin. Harper and Row, New York, 1963.

Reading Poetry. Joseph Satin. Houghton Mifflin Company. Boston, 1964

Sound and Sense. Laurence Perrine. Harcourt, Brace, and World, Inc., New York, 1963.

Trio: A Book of Stories, Plays, and Poems. Harold P. Simonson, ed. Harper and Row, Publishers, New York, 1965.

Twelve Poets. Glenn Leggett, ed. Rinehart and Co., Inc., New York, 1958.

Filmstrips and recordings:
- "How To Read and Understand Poetry" (2r. 2f.)
- "Palgrave's Golden Treasury of English Poetry (2r.)
- "A Treasury of Great Poetry" (2r.)

118

SPEECH

Course description

This course was conceived with the dual purpose in mind of helping the student working in speech activities prepare in the areas of speech involved in meet participation and providing the low-achieving student with an opportunity to express himself.

Student ability

Entire range of ability

Requirements

None

Objectives

The course is intended to provide the student involved in speech team activities with ideas, supervision, direction, and an opportunity for practice; to offer the poorer student instruction in the art of listening; to encourage him to speak to be heard and understood; to help him obtain acceptance of what he has to say; to help him develop confidence in himself; and to aid him in his enjoyment of the speech activities in the classroom.

Course content

For the members of the speech team the course is individualized. These students utilize pamphlets dealing with their areas of special interest and use magazines, newspapers, and books as sources of material. They utilize the class for practice delivery and also take part in regular class activities.

Students who are enrolled for direction and guidance with speech - whether they are shy and lack self-confidence, have troublesome voices or other problems - will read the text and undertake activities in choral reading, extemporaneous speaking, panel discussions, and formal speaking.

Methods

The nature of the class and the variety of students enrolled necessitate that this be a highly individualized program. The text is, however, followed by all except those preparing for meet participation. It is assumed that these students have been previously grounded in the fundamentals of speech through their work on the speech team.

Actual speaking activity is stressed. An early unit is the reading of poetry, leading to the formation of a chorus for choral reading. Even the extremely shy student responds to this device. Other speaking includes the informative speech, extemporaneous speaking, the panel discussion, a demonstration, a speech using visual aids, a speech utilizing bodily action, a persuasive speech, an oral interpretation, and the telling of a story.

Although this class offers little more than a practice area to the speech team members enrolled, the supervision of the teacher, available at all times, is sufficient for the direction they require. These students will spend more time doing research and preparatory work than the remainder of the class.

Evaluation

Grading is upon the student's growth in the speaking skills and upon his participation in the work of the course.

Materials

Text: The New American Speech. W.G. Hedde, et al., J.B. Lippincott Company, Philadelphia, 1968.

Text: Contest Speaking Manual. William E. Burp, et al., National Textbook Company. Chicago, n.d.
Pamphlet series:
- Extemporaneous Speaking. W.E. Buys
- Group Reading: Readers' Theatre. Roy A. Beck
- Humorous Dramatic Interpretation. Martin Cobin
- Oral Interpretation. Paul Hunsinger
- Oratory. Robert L. Scott
- Serious Dramatic Interpretation. Martin Cobin
- Special Occasion Speeches. Melvin A. Miller

Argumentation and Debating. William T. Foster. Houghton Mifflin Company, Boston, 1932.

The Art of Speaking. E.F. Elson and Alberta Peck, Ginn and Co., Chicago, 1952.

Ease in Speech. Margaret Painter. D.C. Heath, Boston, 1962.

Experiences in Speaking. Howard F. Seeley and William A. Hackett. Scott, Foresman and Company, Chicago, 1940.

How to Speak Effectively on All Occasions. George W. Hibbitt. Garden City Books, Garden City, New York, 1947.

How to Talk Your Way to Success. Harry Simmons. Prentice - Hall, Inc., New York, 1954.

The Master Guide for Speakers. Lawrence M. Brings. T.S. Denison and Company, Minneapolis, 1956.

Reading and Staging the Play. Little and Grassner. Holt, Rinehart and Winston, New York, 1969.

Speak Up! Harlen M. Adams and Thomas C. Pollock. Macmillan Company, New York, 1964.

Speaking by Doing. William E. Buys, National Book Company, Skokie, Illinois, 1967.

The Speech Arts. William Lamers and Joseph M. Studacher. Lyons and Carnahan, Chicago, 1966.

Speech in Action. Karl F. Robinson and Charlotte Lee. Scott, Foresman and Company, Chicago, 1965.

Toastmaster's Handbook. Herbert V. Prochnow. Prentice-Hall, Inc., New York, 1949.

Your Speech. Francis Griffith, et al., Harcourt, Brace and World, Inc., New York, 1955.

DEBATE

Course description

This course is designed to guide in debate activities both the student who wishes to participate in formal competetive debate and the student who hopes to become a more able speaker and a more effective person through speech activities.

Student ability

Average and above average

Requirements

None

Objectives

Although the course is in part concerned with the preparation of students for formal competition in high school debate activities, it serves just as well those who are interested only in improving their speaking skills.

Participation in the course procedures teaches the student to locate and evaluate information for a specific purpose; to collect, annotate, outline, and write up material; to organize factual materials; to evaluate evidence; to recognize subordinate ideas; to reason logically; and to present information persuasively. It also serves to add to his personal background a wide store of knowledge relating to the most important social, economic, and political issues of the time.

Course content

The course consists of an introduction to the procedures and terms of formal debating with which the student will be working; then goes into methods of researching material, sources of information, the writing of notes and outlines, the writing of the brief, and the presentation of the oral debate. Criticism of delivery and advice on gesture and body movement are offered as required. Members of the class learn to serve as judges and are required to compile rating sheets.

Methods

The course opens with an informal introduction to debate procedures and terms. Wherever it is possible to arrange it, the teacher should have a debate presented to the class during an early meeting. The debaters should be practiced and capable-members of the school debate team if possible-and the topic debated should be easily understood and followed, but lively enough to hold the interest of the class.

After this iniation, members of the class try their wings on several simple propositions for which only elementary research is necessary, in order to familiarize themselves with the rudiments of the debate process—the ground rules, the sequence of speakers, the processes of argumentation, and the management of time. Topics chosen should be of interest to the students — i.e. Resolved, a Chevy is a better car than a Ford, or Resolved, girls are naturally better students than boys. Each member of the class should be required to debate.

When the work of preparing a formal debate is undertaken, it seems wise to use the year's debate issues established by the National Forensics League, since some members of the class may actually be debating on these issues, and because material on the central topic will be sent to the school and will be available to the class.

The class is divided into three sections, with each section taking one of the three propositions listed by the NFL. Members of each team divide into opposing sides, and, although all prepare for and do debate both sides of the issue, the teams who win during the several debates may compete with other class teams until a final winning team is determined. Such competition within the class should prove an excellent device for motivation.

Class time is given to library research as the students prepare to debate. Close supervision is required, in order to ascertain that all students understand how to locate information, scan for pertinent material, and make a system of note cards.

When the process of collecting information is completed, the students are directed in the logical organization of their material and the outlining of the argumentation. The manner of and need for defining terms is illustrated, and emphasis is placed on the time element and the necessity to think concisely and logically.

With the organization of his information completed, the student prepares a brief, setting forth all material useful in either the constructive case or in rebuttal speaking. Close supervision is necessary, for the brief should follow a prescribed form and is quite important to the presentation of the debate. Work on the brief may be done outside of class, but a careful check must be maintained over this phase of the work, since it is new to the students.

Before actual debating begins, the requirements of debate speaking are considered — the constructive case and the need for refutation by each speaker; the time element; courtesy; voice control; and the need to be clear, concise, and logical, both in defining terms and in convincing the audience that a point made by an opponent can be refuted.

The student should have pointed out to him at this phase of the work the value of interviews and informal discussions with other informed or interested persons as a source of new ideas and to gain some idea of the opposition that he may encounter when the debate is presented. He should be encouraged to discuss his ideas with his parents, minister, friends, teachers-anyone who will serve as a sounding board for his thoughts and who may come up with some new ideas.

Every member of the class debates. NFL rules are observed - and the teacher may have thrust upon him a very vital role as referee during these sessions. The students serve as judges, and each one compiles a rating sheet as the teams debate.

Evaluation

Evaluation is of performance. Although written work is turned in during the course - note cards, outlines, and briefs - growth should be measured in most part in terms of the student's increased ability to present a valid argument in an acceptable manner.

Materials

Text: The Debater's Guide. James J. Murphy and Jon M. Ericson. Bobbs-Merrill Company, Inc., New York, 1961.

Text: The New American Speech. W.G. Hedde, et al., J.G. Lippincott Company, Philadelphia, 1968

Ease in Speech. Margaret Painter. D.C. Heath and Company, Boston 1962.

An Introduction to Debate. Thomas K. Haney. Ginn and Company, Boston, 1965.

Speak Up! Harlen Martin Adams and Thomas C. Pollock, Macmillan, New York, 1964.

The Speech Arts. William M. Lamers and Joseph M. Staudacher. Lyons and Carnahan, Chicago, 1966.

Speech in Action. Karl F. Robinson and Charlotte Lee. Scott, Foresman and Company, Chicago, 1965.

Your Speech. Francis Griffish, et al., Harcourt, Brace and World, Inc., 1960

Library Resources: guides to bibliography, periodical indexes, newspaper indexes, indexes in special subject fields; sources of factual information: newspapers, magazines, almanacs, yearbooks, handbooks, statistical abstracts; sources of current material: annals, bulletins (Annals of American Academy of Political and Social Science, Bulletin of the Public Affairs Information Service, Facts on File, The Congressional Digest.)

MEDIA

Course description

This course introduces the student to the study of mass media, especially as it affects society today. It includes the study and critical evaluation of all aspects of media, *i.e.*, television, radio, newspapers, magazines and films. It also includes work on the part of the student in structuring such aspects of media as basic reporting, commercials, newspaper and magazine advertisements, articles and editorials, radio and television broadcasts and short television plays.

Student ability

Average

Requirements

None

Objectives

To provide the student with an opportunity to study the various types of mass media. To emphasize the profound impact which the mass media have upon our society today. To provide the student with an opportunity to gain some insight into the practical workings of media. To encourage the student to evaluate media in a critical light, to differentiate between factual reporting and opinionative reporting, and to learn not to accept the information that he receives through the media as gospel.

Course content

This course introduces the student to the practical mechanics of mass media. It stresses the fact that we are rapidly becoming a media-oriented society and must learn to evaluate media information critically. It deals with all aspects of television, radio, newspapers, magazines and film which it is possible to deal with in a nine-week course. The student is asked to experiment with script writing, news reporting, editorials, commercials and other forms used by the media. Hopefully, the student will come to understand the importance of media in his life, and his reliance upon it and will arive at an understanding of the interrelationships among the various types of media.

Methods

The course begins with a general overview of mass media and an explanation of the purposes of media as a means of communication. The student then views, listens to or reads, as the case may be, the various types of programs, films or articles assigned. At first, the teacher deals with the impressions created by the media and then begins to break down specific programs or articles for critical evaluation. In addition to evaluative discussion, subjective essays, reviews and critiques are assigned. It is important that the student understand the difference between fact and opinion in media, i.e., Huntley-Brinkley report the news vs. Huntley-Brinkley and their opinion of the news. The teacher must stress that the media are very important in our society today and that we are becoming exceptionally reliant upon them for all information. It is also important that the student recognize that most of our society accepts all media information as fact and does not stop to evaluate it.

This is a class in which any interested student may enroll and learn, and the teacher may expect that the range of student ability will be very wide. Since there is a basic text, which is a collection of rather difficult critical essays, all students are assigned readings in the text, but the better students are asked to interpret these essays for the class and lead the discussion. Slower students may be given assignments in graphic arts, set design, the writing of commercials or advertisements, or whatever is suitable to the individual's talent and ability. The student also makes extensive use of current magazines and newspapers, news broadcasts and telecasts, appropriate television programs and films from the state film library. The short film "Occurance at Owl Bridge" is exceptionally adaptable for use in the classroom. The teacher should be selective about the assignment of specific television programs but must not restrict the assignments to the viewing of quality programs only, since the student must learn to discriminate and also to see in what ways the poorer programs contribute to a breakdown in social and moral standards.

Censorship must be discussed, in depth, but it is recommended that the teacher should approach this from the point of view that the individual should act as his own censor.

The class should arrive at a general understanding of mass media, as such, a specific understanding of the mechanics of the media, and a better ability to appreciate and evaluate it.

Evaluation

Since this is an experimental course, there seems to be no place for testing. The basis for grading is class participation, individual project work, and subjective essays, reviews and critiques which are assigned on all aspects of the media.

Materials

Basic Text: Mass Media and Mass Man, Alan Carty, Holt Rinehart and Winston, Inc., New York, 1968

Broadcasting and Public Interest, Pennypacker and Braden, Random House, New York, 1969

The Medium Is the Massage, Marshall McLuhan, Bantam Books, Inc., New York, 1967

The Hidden Persuaders, Vance Packard, David McKay Co., New York, 1966

Teacher's Guide to Television, Box 564, Lenox Hill Station, New York, New York, 10002, an annual

The Responsibility of the Press, Gerald Gross ed., A Clarion Book, Simon and Schuster, 1 West 39th St., New York, New York, 10018, 1969

Trilogy: Capote + Perry + Perry, an experiment in multimedia, The Macmillan Co., New York, 1969

Repertory, Walter Blair and John Gerber, eds., Scott, Foresman ad Co., Chicago, 1960

Media and Methods, a periodical, 134 N. 13th St., Philadelphia, Pa., 19107

Experiences in Journalism, John Mulligan and Dan D'Amelio, Lyons and Carnahan, Chicago, 1966, Publications of the Television Information Office, 745 Fifth Ave., New York, New York, 10022, 1970

Library Resources: newspapers and magazines

Films from the Montana State Film Library, State Department of Education Helena

DEVELOPMENTAL READING

Duration 9 Weeks

Course description

The course is a composite of the principles and characteristics of a program emphasizing developmental processes in secondary reading. Developmental reading, as it is defined in this course, is designed to help all students to make steady progress in the sequential acquisition of reading skills. It is concerned with every pupil - locating and correcting his special problems and helping him attain maximum progress. Individual needs and differences are considered in the individualized instruction. The student's needs and tasks are considered in the adjustment of his instruction. Reading skills that are necessary to the student's successful advancement through school are provided. Basically, the program includes enrichment of student interests and needs.

Student ability

All students

Requirements

Student: Prerequisites for a developmental program should include knowledge and application of phonics skills, dictionary skills, comprehension skills, and other word attack skills. A degree of inferential skills and of interpretive skills should have been learned.

Teacher: Records containing information derived from such tests as SRA Youth Inventory, Personality Tests, sociometric scales, and teacher-observation reports should be examined and the process of bibliotherapy begun to establish the effects of reading upon children in their developmental problems of adjustment.

Objectives

1. To develop a permanent interest in reading measured by the verbal interest expressed and the student's initiative reflected by the books he selects and reads without being pressured.

2. To extend and enrich the interests and experiences of the reader measured by the observed changes in attitude and understanding.

3. To develop standards of appreciation in reading measured by his development in other communication skills, such as writing, listening and speaking.

4. To develop abilities and skills in reading measured by development or improvement in study skills, increased recreational reading, and in increased variation of materials.

5. To promote critical thinking on the part of the reader.

Course content

1. Elicit support and cooperation of school staff.

2. Cultivate mastery of skills in silent and oral reading.

3. Take into account all needs for reading, evaluate the needs, and make continuous provision for their fulfillment.

4. Stress the interests of the students as well as their skills and attitudes.

5. Coordinate reading with other language-arts instruction.

Methods

The individualized approach is the basic program.
1. Establish a large library and stock it with basal and supplementary readers' books brought from home by students and/or materials borrowed from libraries.

2. Provide students a free choice of the reading materials depending upon interest and/or readability.

3. Provide a follow-up activity which may be a series of questions devised by the teacher pertaining to each book, discussion with other students concerning characters, plots, etc.

4. A conference between each student and the classroom teacher, the number of conferences depending upon the class size and individual need.

5. A reading skill program may be taught to the class as a whole, or in some cases, on a flexible small group basis depending upon the emerging needs of the individual.

The structure of the program includes the systematic use of the basal approach and the individualized method.

Evaluation

Progress is based upon increased comprehension skills, inferential skills, interpretive skills, and the increase in the quality and quantity of reading that results from the student's personal initiative. Improvement in related language arts courses is considered in evaluation.

Materials

The teaching of Reading a developmental process. Paul A. Witty, Alma Moore Freeland, and Edith H. Grotberg

Books for students:
Readers Digest Skill Builders. Secondary Level
Study Skills Kit Secondary Level SRA or EDL
Vocabulab kit secondary Level SRA

SPEED READING

Duration 9 weeks

Course description

This course includes the combination of rate and comprehension development. Emphasis is placed on increased eye span and improving eye movements. Visual acuity as well as visual perception activities are an integral part of the psychomotor skills necessary for efficient reading.

Student ability

Above average, average, below average

Requirements

Mastery of the basic development of language skills.

Objectives

Increase eye span.
Establish rhythmic eye movements.
Increase rate of mental perception.
Reduce eye fixation time.
Increase rate and comprehension.

Course content

This course is planned for the purpose of developing efficiency in reading. Workbooks, textbooks, charts, films, a stopwatch, and an enthusiastic teacher who provides encouragement and motivation, are all necessary for the program.

Methods

Provide each student with graph paper and materials designed for increasing rate and comprehension.

All exercises should be clocked by stopwatch. Two-minute sprints should be provided each day with emphasis on reading as rapidly as possible, disregarding comprehension. The two-minute sprints should be read consecutively from the same source each day. Longer periods, such as 5, 10, and 15 minutes should be introduced, in addition to the two-minute sprint. An accurate record of each day's speed should be kept on graph paper.

Students should set realistic goals for achievement and should be consistently encouraged to work at his maximum potential in achieving his goal.

Materials should be used for measuring comprehension and a percent of accuracy determined by level of difficulty should be determined as an acceptable score.

Evaluation

The testing and evaluation process is continuous throughout the course. The pre-assessment test should be consistent with the past test to adequately measure the extent of progress. For example, a book written on the student's level could be used for testing rate. Count the words in ten lines, multiply the total words by 10 to find the average number of words per line. At the conclusion of a two-minute reading sprint, count the lines read, multiply the lines by number of words per line and divide by 2.

At the conclusion of the course, a two-minute sprint could be read in the same book.

Improvement in comprehension may begin slowly, but should be continuous, showing greatest gains near the end of the course.

Materials

Stopwatch
Graph paper
Programmed College Vocabulary 3600
  by George W. Fienstein

Developing Reading Efficiency

Maintaining Reading Efficiency

Accelerating Growth in Reading Efficiency
  by Lyle L. Miller

Readers' Digest Skill Builders Secondary Level

Kits - SRA (comprehension)

BUSINESS ENGLISH I

Course description

Business English I is the first section of a two-part course set up to help the student of commercial subjects attain mastery of the oral and written English of the business world. Essentially, the course deals with messages concerned with business; it also includes business speech and related speaking activities and the basic elements of English - spelling, grammar, pronunciation, punctuation, and vocabulary.

Student ability

Average

Requirements

Open to students taking commercial courses. Business English II is recommended, but the beginning course may be taken alone in exceptional cases.

Objectives

This course is taught to develop skill in the use of oral and written business communications, to show that mastery of English is vital to success in business and to provide the student with a wide variety of practical business procedures, with the result that his office skills are improved and he becomes experienced in working with the papers and machines involved in office work.

Course content

The course emphasizes mastery of simple basic English, stressing the importance of the student's speech in creating an impression on others and his written English in representing him to those who read it. To this end it includes a concentrated study of grammar, vocabulary, pronunciation, and punctuation. There is a weekly spelling test, based on words used in business correspondence and papers. Much attention is given to business letters - planning, arrangement, effective wording, tone. Other business forms - applications, data sheets, reports, memos, and sales promotion materials - are studied. Speech activities include the oral application, the interview, sales speeches, and telephone converstions. During the course the student prepares a resumé of personal and educational qualifications and work experience as a model for later use.

Methods

The course relies upon the textbook for much of the teaching material. However, it is important that use be made of as many forms and machines from the actual business work as are available.

As much time as is required by the individual class is given to grounding in grammar; thereafter the stress is on practical office experience.

The student works on the basics of the business letter - parts, form, style, wording, tone, and actual letter writing begins early in the course. The various types of letters are introduced and the student uses models, both real and from the text, to guide him in writing several letters of each kind. As part of this work, it is valuable to have the students write orders and requests for actual materials - samples, pamphlets, etc. - which they have found offered in magazines.

Interest is added to this study, too, by having the students bring in a collection of business letters so that the class may examine them as examples of actual usage, criticizing them as to attractiveness of the letterhead, effectiveness of style and tone.

There is a unit on speaking for business. Each student is required to give a sales talk at the end of the study of sales letters, members of the class are paired off for oral application and job interviews, use is made of the films and the teletrainer available from Mountain States Telephone Company.

During the course the students are asked to maintain a folder in which are kept dittoed sheets, sample forms, outlines of letter styles, and real letters. The student keeps a rating sheet on which he is required to rate letters as to frame, set-up, letterhead, content, and tone. Included, too, is the student data sheet which is compiled throughout the course and written up during the final week. Correctness and attention to detail are stressed here, since the student will find such a resumé valuable when he completes school and is actually seeking employment.

Evaluation

Testing is limited to weekly spelling and vocabulary exercises, with final evaluation of the student's growth being based upon his ability to turn out an attractive, correctly-written letter which meets the standards set up in the class as acceptable style, form, tone, and over-all effectiveness.

Opportunities for grading are frequent; letters, speeches, forms, participation in discussion, the student folder, and the resumé should be evaluated.

Materials

Text: Business English and Communications. Marie M. Stewart, et al., Gregg Publishing Division, McGraw-Hill Book Company, Inc., New York, 1961.

Business English in Action. J.C. Tressler and Maurice C. Lipman. D.C. Heath, Indianapolis, 1957.

Business English in Communications. William C. Heimstreet, *et al*. Prentice Hall, Englewood Cliffs, New Jersey, 1970.

Effective English for Business Communication. Robert R. Qurner and Paul S. Burtness. South-Western Publishing Company, Chicago, 1970.

Resources:

Films and teletrainer, available through the telephone company; letterheads, forms, sales letters, available from local firms; business letters supplied by the students; actual application forms from the U.S. Employment Service; Civil Service forms.

BUSINESS ENGLISH II

Course description

This is a continuation of the work begun in Business English I. It is intended to increase the student's proficiency in oral and written English and to enable him to meet the requirements of the business world skillfully and with ease.

Student ability

Average

Requirements

Must be preceded by Business English I

Objectives

This course is intended to refine the learning introduced in the preceding nine weeks and to develop to the highest degree possible the student's proficiency in communication skills.

Course content

The course continues all aspects of the earlier unit, with the exception of the study of grammar. It includes work on letters, forms, business speech, and the resumé. It makes use of the student folder and depends heavily upon actual business materials for teaching devices.

Methods

The textbook is relied upon for guidance, but the course makes a great use of forms procured by the teacher from local businesses. The students see the value of filling in actual application forms, loan application forms, requests to open accounts, and requests for credit. They work hard at application tests, and thoroughly appreciate the chance to become acquainted with a Civil Service Examination. By using real forms the teacher offers his students realistic education, and this they understand.

The folder is maintained throughout the course, and the student is asked to rate approximately fifty business letters. The data sheet is enlarged and improved, and a section on recommendations is added.

As part of the work for the course, the students read the want ads in the local paper and apply for an actual job. It sometimes happens that students are able to obtain part-time work or a summer job as a result of this activity.

Oral work is important in this course, with a fairly long unit being done on the better-known types of public speaking. Of especial interest to the students is the unit on the telephone. Here they are presented with every day problems faced by the office receptionist or the secretary. Situations are presented to the student (the boss is on the golf course and the head of the corporation wants to talk to him at once; the boss's wife keeps calling and he has said he doesn't want to be bothered by anybody; a customer is unhappy - and the boss is still on the golf course!) and the student must handle the situation with tact and courtesy. The teletrainer may be used to advantage here.

Spelling and vocabulary exercises are continued in this course, with the words used being those which apply to business.

Evaluation

Testing is limited to spelling and vocabulary. Grading is done on the student folder, the data sheet, speaking activity, class discussion, and production of letters.

Materials

Text: Business English and Communications. Marie M. Stewart, et al., Gregg Publishing Division, McGraw-Hill Book Company, Inc., New York, 1961.

Other materials as for Business English I

VOCATIONAL ENGLISH I

Course description

A practical course intended to afford a knowledge of the minimum essentials in usage and a command of clear, correct expression in oral and written English. It utilizes a core of vocational guidance as a source of motivation, to the end that the student is exposed to a study of jobs open to him and learns to work with some of the basic processes in the field of business.

Student ability

Average and below average

Requirements

None

Objectives

Vocational English hopes to provide reluctant learners with skills that will prove helpful to them in the work they will do after graduating, to teach the specific ways good English can help the student-understanding others, making himself understood, studying for advancement, selecting and ordering materials, making out bills and estimates, and writing letters; to direct the student into a career suited to his abilities and to help him in his preparation for this career.

Course content

The course seeks to improve the student's spelling, vocabulary, and grammar. It gives instruction in the use of business forms--letters, bank forms, orders, applications, and social security forms; in reading newspapers and trade journals; and in speaking--phone calls, interviews, explanations, directions, and conversation.

Instructional material is from the text, English on The Job, from teacher - prepared exercises and work sheets, and from sample forms secured from local businesses.

A fair amount of time is allotted to spelling, since most of the students who elect the course have problems in this area. Spelling lists are compiled from the materials of the course and the class is tested weekly. Vocabulary lists are likewise taken from business writing and the student is expected to be capable of using the words in a sentence.

A student resume of qualifications and experience is prepared.

Methods

Reliance upon the text is continuous throughout the course. English on the Job is organized around a specific core of vocational information, integrating guidance into the work in English and capitalizing on the student's interests. Each chapter includes numerous discussion suggestions, which are supplemented with ideas drawn from the student's areas of interest. The student also writes on the concepts developed in discussion, thereby strengthening his skills in written communication.

Worksheets used in the course are prepared to enlarge upon the text materials and to create an occasional change of pace. They are essentially exercises in grammar, but deal with business activities and make use of vocabulary from business.

Actual business forms are brought in for the class to examine and work with. The student learns to write a check and maintain a record of checks, to fill out order forms, to read and fill out a bill of lading and an invoice, to apply for a personal loan, to fill out the complex forms for a student loan, to fill out finance papers for a car and a home, to apply for credit, to apply for Social Security benefits, and to take an employer's test given to job applicants. It is extremely valuable to try the tests given at the U.S. Employment Agency if copies can be obtained. Civil Service examinations are also an excellent means of indicating to the student what will be expected of him when he goes after a job.

Spelling and vocabulary work continues throughout the unit, with a program of weekly tests.

Letter writing is included in a study of business correspondence-the kinds of letters, the form and style most acceptable, wording, tone, and effectiveness. The class writes a letter of application, a letter of introduction, an order, a request for information, a reply to a request, a sales letter, and a request for payment. The teacher should have available a collection of attractive letters for use in this section of the course.

Speech activities include telephone conversation, the oral application, job interview, sales presentation, and a demonstration. It is very helpful to have a local businessman who speaks well visit the class at this point and discuss what the student should and should not do when he goes to a job interview.

The preparation of a job resumé, listing the students personal and educational qualifications and his work experience, is prepared as part of the course work.

The course ends with a unit on the newspaper. After examining the paper and discussing the various sections, the students study the want-ads, then turn specifically to the "help-wanted" column. If possible, members of the class should answer ads. It is also interesting to bring in papers published in large cities, so that the students are able to see what jobs are available and how many jobs they could qualify for.

Evaluation

The grade in this course is dependent upon written work, spelling tests, participation in discussions, worksheets, speech activities and the resumé. Students of this ability level need to be closely directed and appreciate the reassurance of an opportunity to be graded frequently.

Materials

Text: English on the Job. Jerome Carlin, et al. Globe Book Company, New York, 1967

Principles of Spelling. Eunice Ewer Wallace. Lyons and Carnahan, Inc., Chicago, 1967

Vocational English, Book I. Albert E. Jochen and Benjamin Shapiro. Globe Book Company, New York, 1968.

Materials: Business forms, newspapers, tests.

VOCATIONAL ENGLISH II

Course description

This is a continuation of Vocational English I, using the same textbook and continuing the program of English taught with emphasis on vocational planning.

Student ability

Average and below average

Requirements

Requires Vocational English I

Objectives

This course is designed to impress upon the academically disinclined the need for English in school, in society, and, especially, in the field in which he intends to work; to offer him specific aid in developing skills essential to intelligent communication; and to provide him with instruction in the areas of business with which he will come into contact.

Course content

Vocational II makes use of textbook materials not covered in the first section, continues the program of spelling and vocabulary, incorporates trips to local businesses, and culminates in the writing of a paper on the career the student means to pursue - the qualifications, requirements and benefits. It makes use of filmstrips and resource people, including the guidance counselor and vocational teacher.

Methods

The textbook provides much of the teaching material for the class. The spelling and vocabulary work is continued, and testing is done weekly.

The field trip may be used quite advantageously in the course. Preparation for a visit to a local business may include such activities as collecting information on the work carried on, reports to the class on the business, writing letters to the firm concerning arrangements for the trip, and examining forms used by the firm. After the trip, various speech activities may be undertaken, i.e. making a telephone call to thank the businessman, having reports done on the kinds of work people do in the firm and listing what qualifications are needed for the various jobs.

An important aspect of the work is the paper on the career the student hopes to pursue. This unit is introduced by the guidance counselor, who talks to the class on the importance of choosing a suitable career, shows films on some of the fields open to the students, and does as much guidance as is possible within the limits of the class time.

Research for the paper is preceded by a brief discussion of the resources of the school in this area. Materials in the library are located and the guidance office is checked for helpful pamphlets. Local businesses also may have printed information which they will make available to the class.

Class time is given over to work in the library during the time that the students are collecting material, with the teacher closely supervising the taking of notes and making of note cards.

Writing of the paper takes several class periods and requires careful supervision, as these are students weak in writing skills. A very helpful procedure is for the teacher himself to compile a set of note cards on a career from sources in the school library, complete a bibliography, write up his paper, and ditto the complete paper for the student to refer to as he does his own paper.

After the reports have been corrected and graded, they may be read to the class if time allows.

Evaluation

Testing is limited to the spelling and vocabulary tests. Grades are assigned for participation in class discussions and speaking activities. The most important grade in the course is that given the research paper, and this may be regarded as replacing a final examination in the course if the teacher wishes.

Materials

Text: English on the Job. Jerome Carlin, et al., Globe Book Company, New York, 1967.

Career Opportunities. Agricultural, forestry, and oceanographic technicians. Howard Sidney, ed. J.C. Ferguson Publishing Company, Chicago, 1969.

Career Opportunities. Community service and related specialists. Sylvia J. Bayliss, ed. J.G. Ferguson Publishing Company, Chicago, 1970

Careers for Nurses. Dorothy Deming. McGraw Hill Book Company, Inc., New York, 1952

Careers in Psychiatry. National Commission on Mental Health Manpower. Macmillan, New York, 1968.

Careers in Science. Philip Pollack. E.P. Dutton. New York, 1947.

Careers in the Biological Sciences. Wil Fox. Henry Z. Walck, Inc., New York, 1963.

Dictionary of Occupational Titles. U.S. tment of Labor. U.S. Government Printing Office, Washington, 1949 (Later editions available)

Occupational Outlook Handbook. U.S. Department of Labor, Bureau of Labor Statistics, Bulletin No. 1550, 1968-9. Superintendent of Documents, U.S Government Printing Office, Washington, D.C., 1969.

Preparing the Research Paper. Lorraine F. Daugle and Alice M. Haussman. College Entrance Book Co., New York, 1963.

Resource materials:
Current magazines, newspapers, films and filmstrips on careers, pamphlets on careers in business.

JOURNALISM

Course description

This course meets a very specific and limited need in the small school: close supervision and direction of those students involved in the publication of the school paper and the yearbook. It offers teaching on the newspaper: what it is, its purposes, how it is put together, its importance to society, its use of advertising materials, and the possibilities for a career in the field.

Student ability

Average

Requirements

The school may wish to limit enrollment to those involved with school publications. If the actual work of compiling and publishing is done in the class, and thus some students are required to take more than one nine-week unit, the course may be repeated without credit.

Objectives

The course is set up to instruct in the area of journalism and to allow for the direct supervision and day-to-day direction of school publications.

Course content

The course begins with a broad introduction to the field of journalism, in which the skills and talents required for a career in the field and the activities involved are studied. Class activity involves the actual production of the newspaper and the yearbook by the members of the class, under the direction of the teacher.

Methods

The makeup of the course is dictated by the requirements of the publications. In the usual case, the newspaper is published monthly; the yearbook is put together in the last nine weeks, to be published in the summer. Under this program, the course begins with information on the newspaper and devotes the full final unit to the yearbook.

The newspaper and its publication are analyzed in all aspects: recognizing news, interviewing, writing up interviews and stories, writing leads, achieving continuity, preparing copy, editing, proofreading, writing editorials and features, planning and carrying out page design, writing and selling advertisements, and final distribution.

The school paper is written and compiled by the students with the teacher serving in an advisory capacity. It is hoped that the paper is the students' rather than the teacher's, and care should be taken to avoid overzealous direction or censorship.

Resource people can be extremely helpful in the work of this course. Efforts should be made to have people involved in actual publication work come to the class. Yearbook companies send out representatives who can be invaluable, for through the company they can obtain films, filmstrips, and work samples, and they have experience and information that can bring to the class excellent suggestions on compilation, makeup, and styling of publications.

The text, a combined workbook and source of information, is used to provide the student with a starting point from which he proceeds to his own exploratory writing, interviewing, planning, and designing. He refers to the text for direction in his own work, but in general each student does actual useful work which eventually goes into the published paper or yearbook.

The teacher is responsible for setting standards and offering examples, illustrative materials, and suggestions, but it is essential that the student does the work of the publication. This is a course that must not be taught in a vacuum. If the teacher presents instructional material and keeps a wary but not too obtrusive eye on the proceedings, the students will learn.

According to the needs of the individual school, it may be expedient to run this course for more than one unit. Certainly it would be impossible to teach everything that must be taught about publishing the paper and put the yearbook together in one nine-week unit. However, the teacher may decide to provide instruction within the course, perhaps offered the first nine weeks of the school year, and thereafter supervise publications activities on an extra-curricular basis

Evaluation

This is a course in which the results of the student's efforts are very obvious. Grading is done on the basis of what he has been able to assimilate from the instruction and how he has developed in his ability to provide worthwhile materials, suitable for publication.

Materials

Text: Activities for Journalism. William Hartman and Kay Keefe. Laidlaw Brothers, River Forest, Illinois, 1970.

Look and Life as Guides for the Successful Yearbook Editor. James Magmer and Franklin Ronan. Midwest Publications, Birmingham, Michigan, 1964.

Experiences in Journalism. John Mulligan and Dan D'Amelio. Lyons and Carnahan, Chicago, 1966.

High School Journalism. Harold Spears. Macmillan Company, New York, 1964.

Journalism. William Hartman. Laidlaw Brothers, River Forest, Illinois, 1968.

Main Currents in the History of American Journalism. Willard Grosvenor Bleyer. Houghton Mifflin Company, Boston, 1927.

Mass Media and Mass Man. Allen Casty. Holt, Rinehart, and Winston, New York, 1968.

The Yearbook Editor's Workbook. James Magmer-Midwest Publications. Birmingham, Michigan, 1965.

Resource materials:

Filmstrips and films, supplied by the American Yearbook Co.

Yearbook Planning Kit. American Yearbook Company.

Yearbooks:

Billings Senior High School, Billings West High School, Montana State University, University of Montana, Eastern Montana College.